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NEW FEATURES!
NEW FICTION!

STAR TREK™ EXPLORER

INSIDE:
SPECIAL KIRK MINI-MAGAZINE!

THE OFFICIAL MAGAZINE

№1
PREMIER ISSUE

EXCLUSIVE
Fiction
All-new *Star Trek* short stories

TOP 10 KIRK MOMENTS

INTERVIEWS
BLU DEL BARRIO
IAN ALEXANDER
DAVID CRONENBERG
MICHELLE PARADISE

***Trek* 101**
Who was Gene Roddenberry?

\+

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VILLAINS

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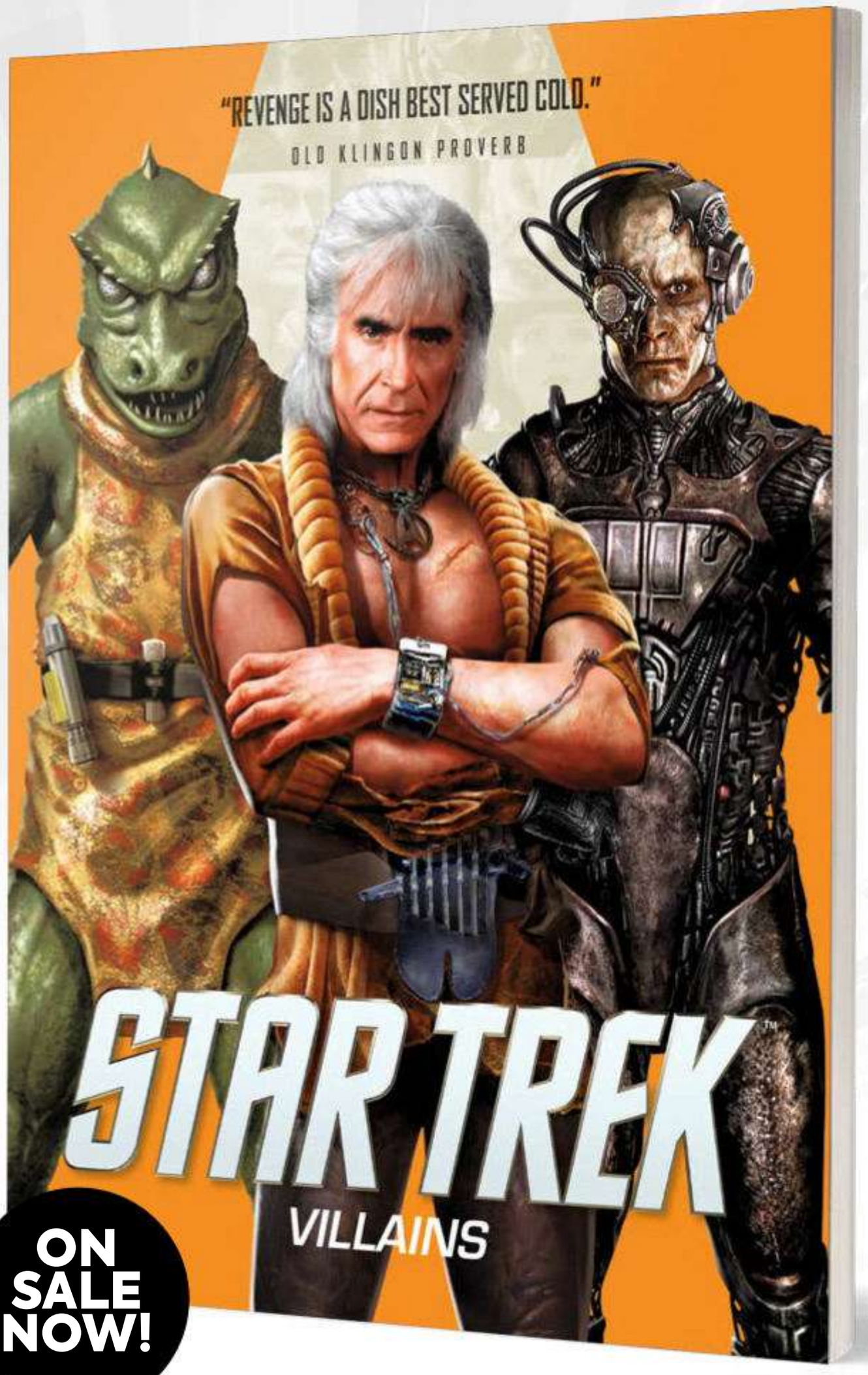

Featuring interviews with the actors behind the baddies, such as Alice Krige (the Borg Queen), Christopher Plummer (General Chang), and Ricardo Montalban (Khan) and profiles of alien foes including the Romulans, the Dominion, and the Klingons. This is the ultimate guide to the evil that lies beyond the final frontier!

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Captain's Log

It's an incredible time to be a *Star Trek* fan. In just four years, we've seen the debuts of four new *Star Trek* shows – *Star Trek: Discovery*, *Star Trek: Picard*, *Star Trek: Lower Decks*, and *Star Trek: Prodigy* – with yet another, *Star Trek: Strange New Worlds*, waiting in the wings – and that's without even counting the *Star Trek: Short Treks* mini-episodes! Not only that, but we currently have *two* new shows airing simultaneously – the aforementioned *Discovery* and *Prodigy* – something that hasn't been the case for more than 20 years, when *Star Trek: Deep Space Nine*'s final season coincided with *Star Trek: Voyager*'s fifth.

Truly, we are living in a Golden Age of *Trek*. So what better time to launch a magazine to celebrate this bold new era? Welcome, then, to *Star Trek Explorer*, a new magazine – with a soupçon of the familiar – that will, as the name suggests, explore every quadrant of *Trek*, from the shiniest new shows to the farthest reaches of the original series, and all star systems in between. Here you'll find not just big-name interviews and in-depth features on every aspect of *Trek* imaginable – from news, analysis, and commentary in Engage!, to burning questions in The Q Continuum, to detailed delves behind the scenes in The Definitive Guide, to creative cosplay in *Trek* Through Life – but brand new, exclusive fiction, in the form of short stories by some of *Trek*'s brightest writers. On top of which, we have a magazine-within-a-magazine, *Inside Trek*, edited by my esteemed colleague Jonathan Wilkins, where we dive even deeper on a given subject – in the first instance, none other than James T. Kirk – *and*, for subscribers, a special digital supplement with even more new fiction and content.

As for that "familiar" I mentioned in passing… Some of you reading this will be aware that *Explorer* hasn't just beamed down out of nowhere. We had a previous life as *Star Trek Magazine*, which ran for 15 years, and before that *Star Trek Monthly*, which ran for another 10 years (both of which incarnations I was editor of at various points). Doubtless there are readers who've been with us for some or even all of that time, and who will recognize a number of the features and columns in *Explorer* – Larry Nemecek's A Fistful of Data, for example, or Chris Dows' Treknology. These and a few others we've reengineered as part of *Explorer*, refitting them in Spacedock to make them space-worthy for readers new and old, mindful of the fact that with so much new *Star Trek*, there's even more canon and continuity to keep cognizant of.

And that, after all, is our (continuing) mission: to explore strange new aspects of *Star Trek*; to seek out the best that the multifarious series, films, episodes, books, comics, video games, and groups of fandom have to offer; to boldly go where no *Star Trek* magazine has gone before!

Nick Jones
Editor

STAR TREK EXPLORER

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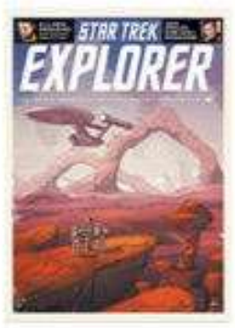

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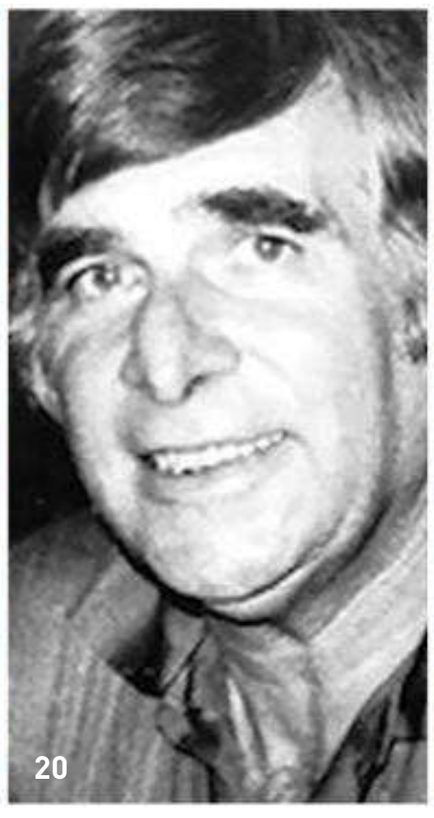

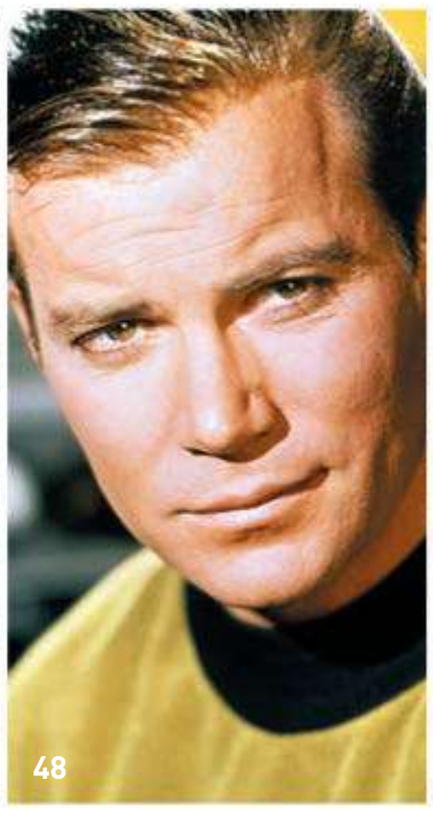

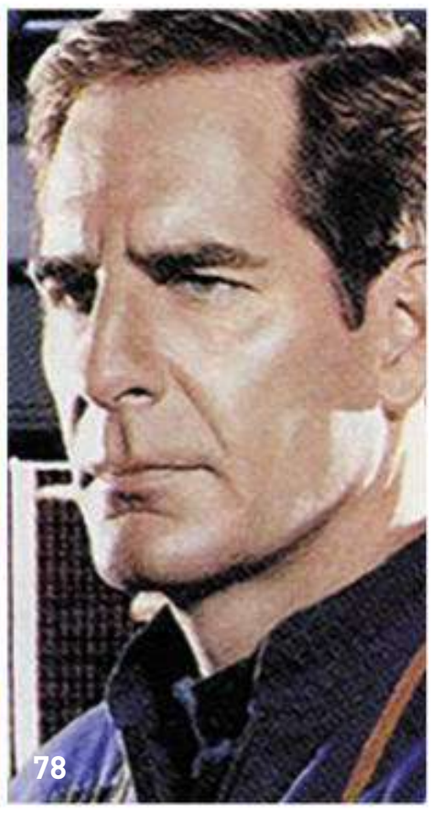

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EXPLORING THE *STAR TREK* UNIVERSE

WORDS: JAY STOBIE

Continuing the Roddenberry Legacy

Roddenberry Entertainment has been honoring late *Star Trek* creator Gene Roddenberry's 100th birthday in spectacular fashion, presenting a year-long array of #thinkTREK festivities that have been truly worthy of the Great Bird of the Galaxy's enduring legacy.

"2021 represents a chance for us all to be better, to act kinder, to be more inclusive, and to basically *Think Trek*," explained Rod Roddenberry – Gene's son, and an executive producer on *Star Trek: Discovery*, *Star Trek: Picard*, and other *Trek* shows – in a statement.

Throughout the year, fans have been encouraged to get involved by using the #seeTREK, #beTREK, and #wearTREK tags on social media. The celebrations intensified with 100 days of videos in the lead-up to Gene Roddenberry's centennial, showcasing celebrities reading his most astute quotes. Participants included *Star Trek* icons Nichelle Nichols (Uhura), Jonathan Frakes (Riker), and Whoopi Goldberg (Guinan), as well as famous fans Rosario Dawson, Jason Alexander, and Ming-Na Wen.

On the big day, the news broke that Roddenberry Entertainment would be producing a biopic based on Gene Roddenberry's life, with a script by Emmy-winning screenwriter Adam Mazer, who wrote the Jack Kevorkian biopic *You Don't Know Jack*, which starred Al Pacino.

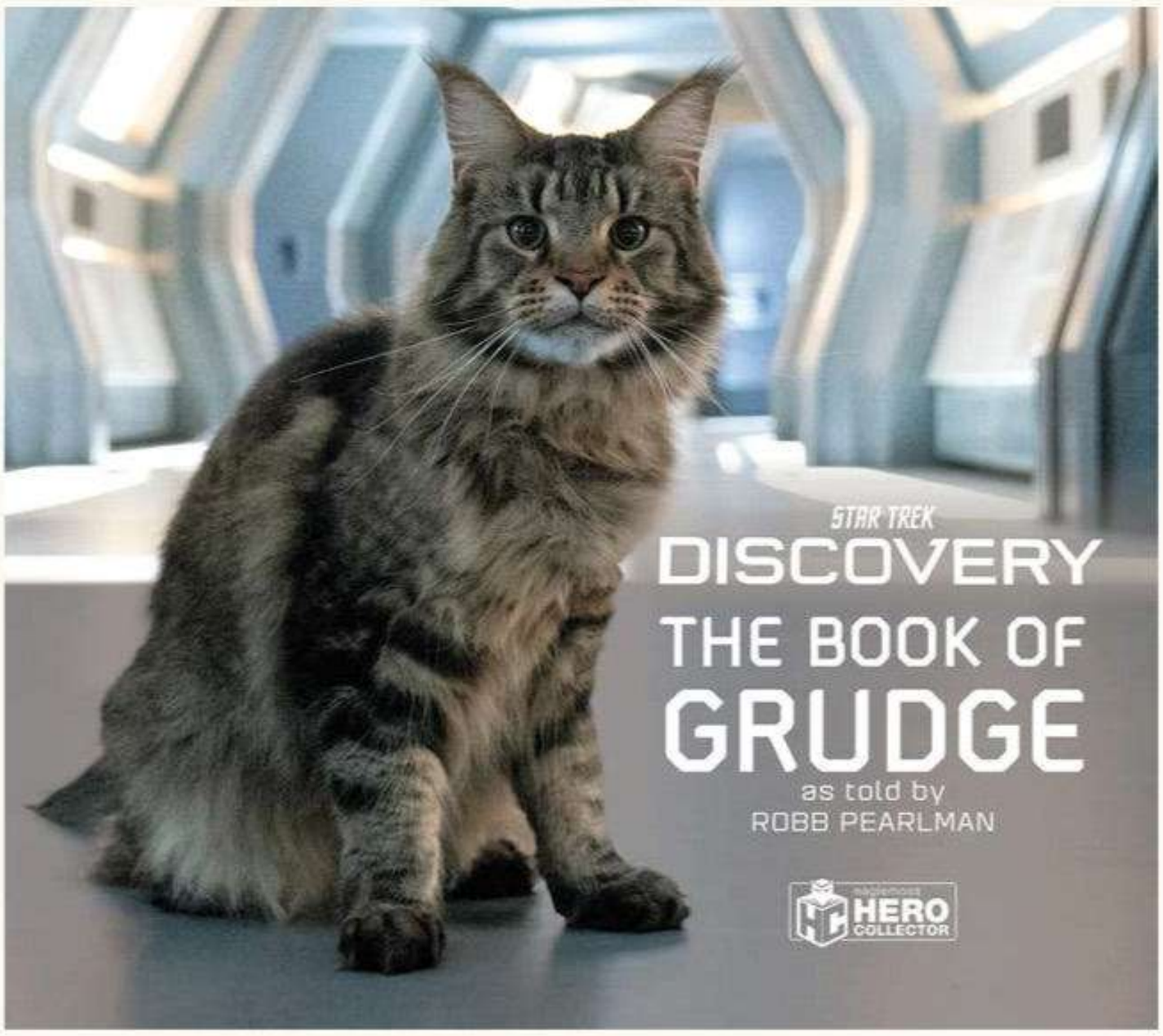
NASA's real-life scientists and explorers participated in the birthday bash too. NASA's website streamed the "Celebrating Gene Roddenberry: *Star Trek*'s Bridge and

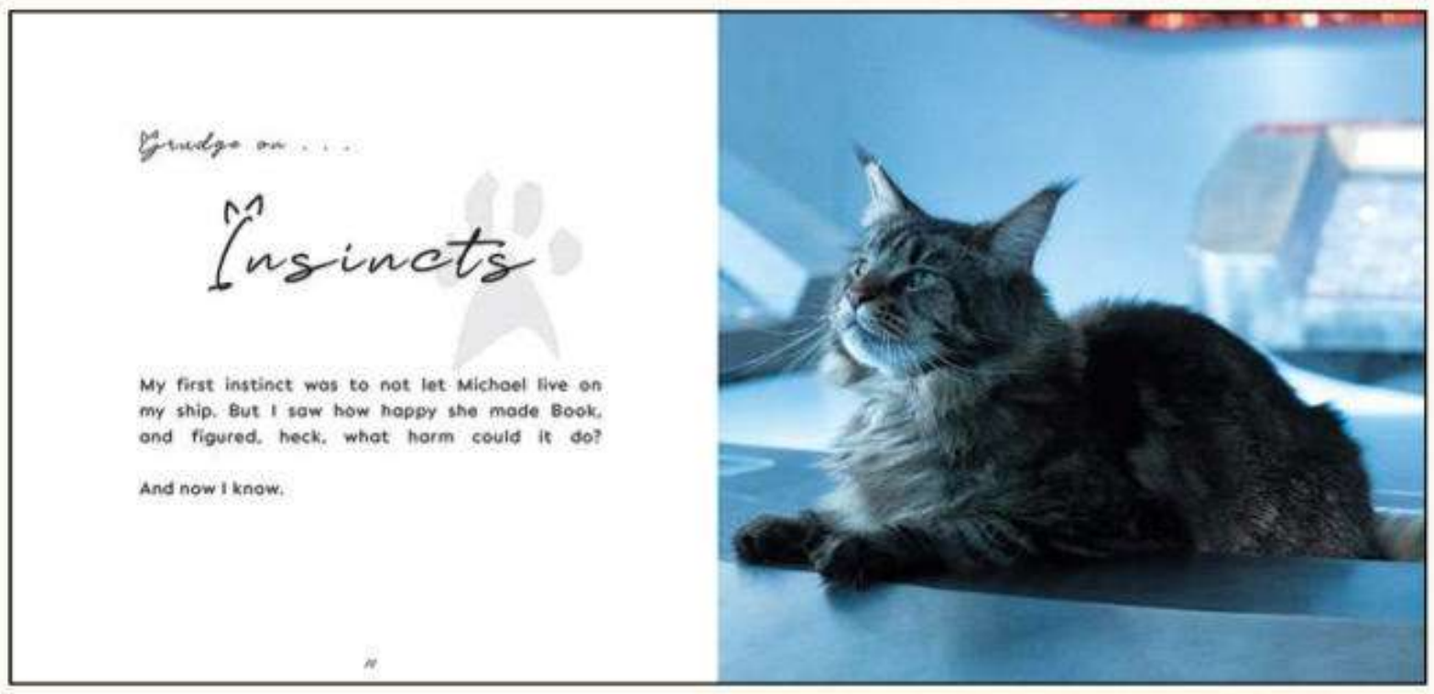
Political Props

Voting rights activist, *New York Times* bestselling author, and ardent *Star Trek* fan Stacey Abrams – who served six years in Georgia's House of Representatives and is the founder of the voting rights organization Fair Fight – took time to voice her support on Roddenberry's birthday, tweeting, "Gene Roddenberry imagined a world of equity, access and justice – and he built a universe of shows, actors, writers and teams that remind us of the hard work necessary to get there. Thank you, @roddenberry, for believing in the journey! #thinktrek #Roddenberry100"

NASA" panel, which was introduced by NASA Administrator Bill Nelson, hosted by Rod Roddenberry, and featured NASA panelists Tracy Drain, Hortense Diggs, Swati Mohan, and Jonny Kim, as well as special guest George Takei (Sulu).

In true *Star Trek* fashion, NASA combined science fiction with science fact, broadcasting a recording of Gene Roddenberry's thoughts on diversity and inclusion into space through NASA's Deep Space Network of radio antennas. Additionally, the space agency asked its followers to post Vulcan salute selfies on social media while utilizing the hashtag #Roddenberry100. As the celebration enters its final months, there is no doubt that Gene Roddenberry's centennial will be considered one for the ages.




Grudge on . . .
Instincts
My first instinct was to not let Michael live on my ship. But I saw how happy she made Book, and figured, heck, what harm could it do?
And now I know.

Unprecedented Productions

Today is a good day… to be a *Star Trek* fan.

The second annual *Star Trek* Day on September 8, 2021 brought with it a host of happy reveals, from release dates for new seasons of *Star Trek: Prodigy* (October 28), *Star Trek: Discovery* (November 18), and *Star Trek: Picard* (February 2022), to *Trek* head honcho Alex Kurtzman's ruminations on the possibility of a Starfleet Academy series, and the announcement that *Picard* has been picked up for a third season. We were even treated to our first glimpse of *Picard*'s Borg Queen (Annie Wersching, who previously appeared on *Enterprise*).

Star Trek: Strange New Worlds shocked audiences by unveiling that legacy characters Nyota Uhura (Celia Rose Gooding), Doctor M'Benga (Babs Olusanmokun), and Christine Chapel (Jess Bush) will be joining Captain Pike (Anson Mount), Number One (Rebecca Romin) – whose full name was revealed as Una Chin-Riley – and Spock (Ethan peck) on the *Enterprise*. Character names and images were also released for the rest of the cast, including La'an Noonien-Singh (Christina Chong), Erica Ortegas (Melissa Navia), and Hemmer (Bruce Horak).

Preparing for the *Disco*

Spent the last few months eagerly awaiting *Star Trek: Discovery*'s fourth season? Fortunately there have been plenty of ways to satisfy your hunger in the run-up to its highly anticipated return this month.

Whether rewatching the first three seasons on Paramount+ (or Crave and Netflix outside the US), following along with co-showrunner and Executive Producer Michelle Paradise's production updates on social media, or checking the social feeds of the show's various cast and crew, it's easy to ensure that you are never far from *Discovery*'s buzz.

But if you *truly* want to get into the mind of one of the show's brightest stars, consider picking up Hero Collector's *The Book of Grudge*, which finds *Discovery*'s resident "space catte" offering up all sorts of exclusive insights, as told by bestselling author Robb Pearlman. Published December 7, Queen Grudge's tome enables Cleveland "Book" Booker's dear friend to convey observations about the galaxy, wax poetic with haiku meditations, and share exclusive illustrations.

Classic Connections

04

- When *Star Trek: Lower Decks* welcomed Lt. Kayshon to the *Cerritos*, the Tamarian's presence on the bridge picked up a thread that began two decades ago. Captain Picard's contentious encounter with his Tamarian counterpart, Dathon, was ingrained in *Trek* lore by the iconic *Star Trek: The Next Generation* episode "Darmok."

- Well before LeVar Burton guest hosted *Jeopardy!*, his character Geordi La Forge played a quiz game of his own while en route to Risa in *TNG*'s "The Mind's Eye." The episode played a vital part in the fourth season arc about the Klingons and Romulans, standing as yet another must-watch entry for interested fans to check out.

Lower Decks Sets Sail With Season 2

Star Trek's first animated comedy series returned for its second season in style in August, with an outdoor southern California screening that acted as the show's red carpet premiere.

Star Trek: Lower Decks stars Tawny Newsome (Mariner), Eugene Cordero (Rutherford), Noël Wells (Tendi), Dawnn Lewis (Freeman), Jerry O'Connell (Ransom), and more were in attendance, as invited guests enjoyed a pleasant evening where COVID-19 protocols were strictly enforced.

The day after the latest season made its debut on Paramount+ with "Strange Energies," the cast and crew held a special live tweet of the Ransom-centric episode, allowing Lower Deckers from around the world to watch along and engage with the creatives behind the series. Season 2 introduces Tamarian security chief Kayshon (Carl Tart), who replaces fan-favorite Shaxs on the *U.S.S. Cerritos*, and also follows the exploits of the *U.S.S. Titan*, captained by William T. Riker (Jonathan Frakes).

Honoring Eddie Paskey

Eddie Paskey, one of *Star Trek*'s greatest recurring guest stars, passed away on August 17, 2021, at the age of 81.

Paskey appeared in almost 60 episodes of the original series, primarily as Lieutenant Leslie, from Season 1's "The Man Trap" to Season 3's "Elaan of Troyius." Paskey also served as a stand-in for William Shatner (Kirk), hand-doubled James Doohan (Scotty) on occasion, and popped up in other miscellaneous roles throughout the show's run, demonstrating a dedication and diverse skill set that would make any Starfleet officer proud.

Paskey's acting credits were not limited to *Star Trek*, as the well-traveled performer's career included spots on a variety of hit series in the 1960s, including *Mission: Impossible*, *The Dick Van Dyke Show*, *Gomer Pyle: USMC*, and *Ben Casey*.

In tribute to Paskey, *Star Trek Explorer* will be running one of the actor's final interviews in a future issue.

From Geordi to *Jeopardy!*

Best known to *Star Trek* fans as engineer Geordi La Forge on *Star Trek: The Next Generation*, LeVar Burton has also touched countless lives through his powerful role in *Roots* and as a literacy advocate on *Reading Rainbow*.

Burton's universal popularity made him a popular choice to succeed legendary presenter Alex Trebek as the new host of the quiz show *Jeopardy!* Fans and colleagues took to social media to voice their support, with an online petition gathering over 250,000 signatures. Burton's *TNG* co-star Brent Spiner even tweeted, "When is Jeopardy going to get it? The public wants @levarburton to host the show!"

As a result, Burton received an invite to guest host a week's worth of *Jeopardy!* episodes that aired in late July. Burton assumed the duties with skill and enthusiasm, receiving praise for his talent during his tenure as host. Afterward, prominent filmmaker Ava DuVernay expressed a desire to work with Burton on a new project, tweeting her interest in creating "a show right in this moment for @levarburton to host and make an international hit."

To Boldly Chica-go!

As *Star Trek: Mission Chicago*, the official fan convention that will be held at McCormick Place from April 8–10, 2022, continues to build a buzz throughout our fandom. ViacomCBS and ReedPop have gradually been revealing celebrity guests from across the *Star Trek* universe.

Bringing together classic series cast members, including Wil Wheaton (Wesley Crusher) and Kate Mulgrew (Janeway), and stars from the latest shows, such as Michelle Hurd (Raffi) and Anthony Rapp (Stamets), the final line-up is sure to be out of this world… and possibly out of this galaxy!

Those who were lucky enough to attend *Star Trek: Mission New York* in 2016 are aware that ReedPop knows how to put on an excellent show. Plus, fans who have yet to visit Chicago will now have a chance to see the city whose history inspired the playful original series episode "A Piece of the Action." The fan experience looks likely to be a memorable one, and perhaps a few attendees might even decide to gather for a game of fizzbin.

Federation Database

Captains Picard and Janeway each hold the unfortunate distinction of having clashed with the Borg Collective on multiple occasions. The Borg consist of trillions of drones who are connected to a hive mind, follow the wishes of the Borg Queen, and assimilate other cultures in pursuit of perfection. First seen on-screen in *TNG*'s "Q Who," other esteemed Borg installments include the two-part "The Best of Both Worlds," *Star Trek: First Contact*, *Voyager*'s "Scorpion" two-parter, "Dark Frontier," and "Endgame," as well as *Star Trek: Picard*'s first-season story arc.

EXO-Captains

While the excomps in *Star Trek: The Next Generation*'s "The Quality of Life" could replicate a variety of tools, EXO-6 has set its sights on replicating something on a grander scale: Starfleet captains!

Fans will surely recognize the previously announced 1:6 scale articulated figure of Jean-Luc Picard wearing his *Star Trek: First Contact* uniform. The details are so intricate that, had the captain not already found a new body at the end of *Star Trek: Picard*'s first season, perhaps he could have asked Dr. Altan Soong to transfer his consciousness into this figure!

Now, EXO-6 has turned its attention to the Delta Quadrant, producing a 1:6 scale figure of Kathryn Janeway as she appeared in later seasons of *Star Trek: Voyager* – complete with the captain's signature cup. The likeness is so accurate that it would send the Borg, Species 8472, and the Kazon into a full retreat.

Both captains can be ordered at Exo-6.com, with the Janeway collectible scheduled to arrive winter 2021.

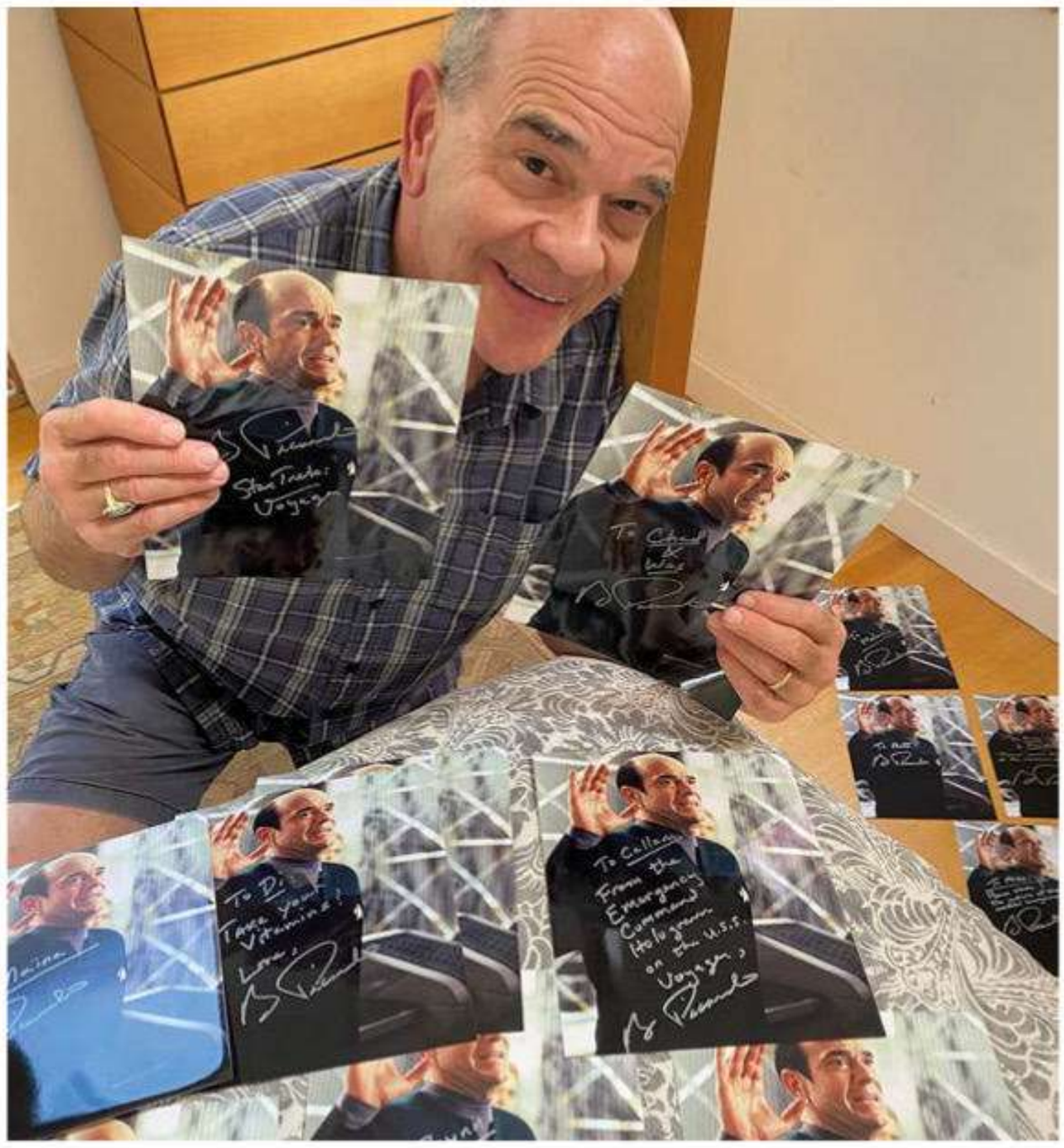
A Federation on Earth

Words: John Billingsley

For me, this story is representative of what I consider to be the great gift of *Star Trek*. It has opened up an entire world of travel, and an entire world of friendship, to me. I get to go all over the place, and people seem to be interested in buying me a beer because I was on *Star Trek*!

At an event in London, we kept the pub open through the night. Staying up all night, then strolling home at six o'clock in the morning after having had a high old time with people who I had never met before, is emblematic of what *Star Trek* gave to me.

One of the wonderful things that *Star Trek* has done is create this incredible mesh, and web, and network of people who have affection for each other because they have a love of what the show stands for. In essence, Gene Roddenberry ended up building a United Federation of Planets right here on Earth.



The Doctor Is In

Robert Picardo, beloved by fans for portraying *Star Trek: Voyager*'s Emergency Medical Hologram, recently took a cue from his character and set out on a mission to encourage people to get vaccinated against COVID-19.

Recognizing that vaccination rates were dipping even as the pandemic surged, Picardo announced that he would give away autographed photos of the Doctor to newly vaccinated fans, as well as those who convinced a friend to get vaccinated, within 10 days of his offer.

Just as his fictional counterpart looked after *Voyager*'s wellbeing, Picardo hoped his efforts would help his real-world crew protect themselves during the pandemic. The venture proved successful, as the actor shared an image of some of the many pictures he signed for fans who took him up on his offer. While Picardo is not *actually* a doctor, there is no doubt that the EMH would be proud of the actor's ingenuity and compassion.

I.D.I.C. Endeavors

Many cast members have taken *Star Trek*'s values to heart. John Billingsley currently serves as the President of the Hollywood Food Coalition's Board of Directors. *Picard*'s Isa Briones auctioned off a series of her own paintings via Instagram to benefit impactful organizations such as the Asian Mental Health Collective and The Okra Project. *Strange New Worlds* lead Anson Mount, along with his co-host Branan Edgens, utilized The Well Podcast as a platform where their loved ones who have been affected by the rise in violence against the AAPI community could share their experiences.

Power ‘Play’

Playmates Toys recently announced that it will be launching a line of *Star Trek* action figures, vehicles, ships, and more in 2022 based on the latest series that are streaming on Paramount+.

Longtime fans greeted the news with joy, as Playmates previously held the master license for *Star Trek* toys from 1992–1999, when it successfully released a wave of figures that remain popular with Trekkies to this day.

A similar partnership has emerged between ViacomCBS and Germany’s well-respected Playmobil. The first product will be the *Star Trek – U.S.S. Enterprise*, a massive model of Captain Kirk’s original series vessel that measures one meter in length. Incorporating lights, sounds, and a tie-in app, Playmobil’s *Enterprise* comes equipped with seven crew members who can be positioned into their bridge stations. Even the mightiest Klingon would cherish this model and recognize that the ship is lightyears ahead of a garbage scow.

Starfleet Operations

Any starship fanatic who experienced awe at the sight of Captain Riker’s armada in *Star Trek: Picard*’s first season finale, or the 32nd-Century fleet surrounding Federation HQ throughout *Star Trek: Discovery*’s third season, will be overjoyed to learn that Hero Collector’s *Star Trek Shipyards* book, *Star Trek Starships: 2294-The Future, Updated and Expanded* has been upgraded to include these sleek Starfleet vessels. The details supplied about the refit of the *U.S.S. Discovery*-A make for some particularly intriguing reading, while the CG visuals are stunning. Order your copy now at PenguinRandomHouse.com.

We’ll Always Have Paris... on a Plate

Having already conquered the Delta Quadrant, Tom Paris stirred up a storm on Earth’s 21st-Century internet when it was announced that *Star Trek* Unlimited would be producing a limited, 47-day firing run of the Tom Paris Commemorative Plate.

An eight-inch diameter collector’s item with an accompanying stand and gold gilding around the rim, the plate can be seen in the latest season of *Lower Decks*, and showcases Paris and *U.S.S. Voyager* in *Lower Decks*-style animation.

Of course, given the company’s name, *Star Trek* Unlimited also has much more to offer! A *Star Trek: The Next Generation* 16-Piece LCARS Dinnerware Set and a *TNG* Whiskey Decanter 5-Piece Set add a warp factor of “fun” to any dining room, while multi-tools based on a Klingon bat’leth, the *U.S.S. Enterprise*-D, and the original series *U.S.S. Enterprise* are perfect for every miracle working engineer out there. Be sure to check out *Star Trek* Unlimited’s full range of products at StarTrekUnlimited.com.

SHADES OF BLU

Debuting early in *Star Trek: Discovery*'s third season – and returning for the show's fourth – not only has Blu del Barrio had to deal with this being their first screen role straight out of drama school, but they've also been making history as the first nonbinary actor to appear in *Star Trek*. Both factors might have been overwhelming, had it not been for the support of their fellow cast, the show's fans, and that del Barrio's character, Adira, has proved to be so multifaceted, not least in their complex relationship with Ian Alexander's Gray.

WORDS: IAN SPELLING

"I am from Topanga Canyon, California," Blu del Barrio says, introducing themself to *Star Trek Explorer*'s readers. "It's just outside of LA, and sort of just mountains. We had a little theater called the Theatricum Botanicum, and I grew up doing Shakespeare there. I got into acting that way, and then just kept pursuing it, on and off, throughout elementary and middle school, and high school, and then got more serious about it in high school. I didn't go to a regular academic college. I auditioned for conservatories, and was accepted into LAMDA, which is the London Academy of Music and Dramatic Art in London, and I got to go there for three years and study, which was great."

And what is it about acting that del Barrio – who portrays Adira Tal on *Star Trek: Discovery* – appreciates most?

"One of the things is that it is very therapeutic," replies del Barrio, who uses they/them pronouns. "Anyone who says that acting isn't therapeutic is lying. It is! It's about empathy. So, it is a really, really therapeutic thing to do. It makes me feel like a fuller human being. It makes me feel more alive and excited. It is a really interesting path for people to take. A lot of actors end up becoming therapists, because there's an interest in how humans interact with each other. It's a lot of different reasons, but for me, it's fun. And I'm interested in human behavior."

DIRECT TO DISCOVERY

Del Barrio laughs when addressing how they warped from LAMDA pretty much directly to *Discovery*. They are actually at a loss for words. "That was…" they begin. "I don't fully understand how that happened. It was very fast, and I got incredibly lucky, basically. I was in my last year, and I was ready to graduate and settle down someplace to live and start auditioning. I'd been auditioning during my third year, my last year, and booked this job a couple of months before I graduated. I auditioned on tape. I sent in a tape with a couple of scenes they'd written for Adira. I really liked the character from the get-go. It was the most bizarre thing that ever happened to me, and the best thing that's ever happened to me. I'm very grateful."

Adira and del Barrio also had something in common. The actor, fresh out of school and not particularly familiar with *Star Trek*, and Adira, who basically arrives on the *U.S.S. Discovery* out of nowhere, were both thrown into the deep end of the metaphorical pool and had to learn to swim as they went along. "It was a good character for me because it does feel like that," they note. "And no matter how much I prepared beforehand, there's no way to fit the entire *Star Trek* universe into your brain. I went where people told me to go, and I watched things about the Trill, and

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I kind of just bounced to different places. But it's so hard to just walk into a universe this massive, with this many people that care about it so deeply. So, it's a constant learning experience."

Del Barrio related to Adira – who was introduced in the third season's third episode, "People of Earth," as the human host of a Trill symbiont who recalls nothing of their past – in other ways as well. "I have a lot of similarities with Adira," they say. "That being their anxiety. They're a pretty introverted person. They choose who they want to be close with, and it's a very small number of people. But those people, they feel like they can give everything to. Adira is a really, really interesting character, and I love them a lot. They're incredibly intelligent in facts, but not the most intelligent in emotions."

01 Blu del Barrio as Adira Tal.

02 Adira boards the *U.S.S. Discovery* alongside Captain Ndoye (Phumzile Sitole) of the United Earth Defense Force, in Season 3's "People of Earth."

03 With Dr. Culber (Wilson Cruz) in "Forget Me Not."

03

WE ARE FAMILY

Thus far, Adira has interacted most often with their partner, Gray (Ian Alexander), as well as Dr. Hugh Culber (Wilson Cruz) and Paul Stamets (Anthony Rapp). As Season 3 progressed, the quartet formed something of a family. At first, only Adira could even see Gray, who – as revealed in the Trill-centric episode "Forget Me Not" – died while in Adira's embrace. Eventually, both Culber and Stamets, as well as Saru (Doug Jones), could see Gray, and Adira, who'd impressed everyone with their scientific and engineering acumen, joined the crew of the *U.S.S. Discovery* under its new captain, Michael Burnham (Sonequa Martin-Green).

"I really, really love their relationship with Gray," del Barrio notes. "They are romantic partners, but I think it also goes far beyond that, because they've been linked in this [Trill] way. I think they're each other's person. They're probably each other's best friend. That makes the scenes with Ian and I so much more interesting and fun to play, because it's like playing a scene with your other half, talking to your other half. It's really lovely.

"I think Adira's connection with Hugh was a little easier, because Hugh is a very immediately outwardly caring person, and Stamets takes a little bit longer to crack. But the moment Stamets saw Adira, and was alone with Adira, he just completely had his resolve down and allowed for that closeness between them. It's not something we've seen a lot from Stamets. It was nice to all of a sudden have Stamets be like a parent. I think they're also very similar in terms of how they are about their work. They're very similar people, so it's interesting to watch them together."

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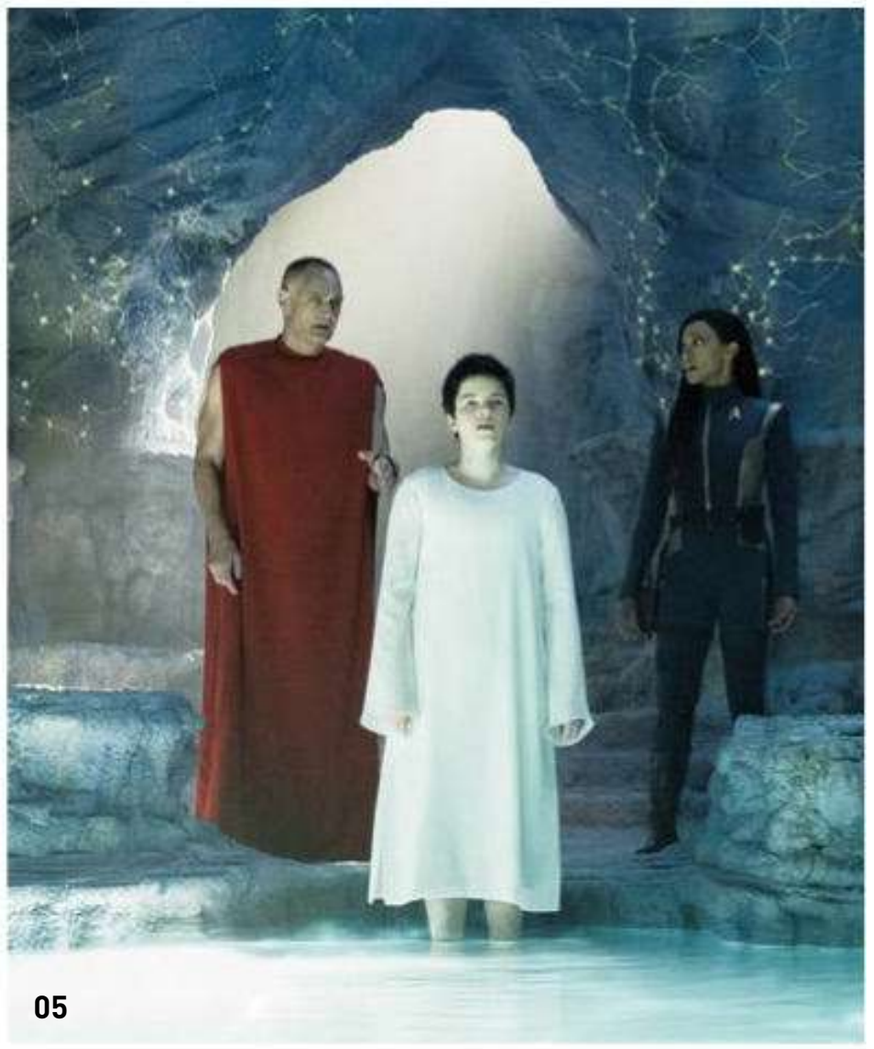

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04 In "Forget Me Not," Adira and Burnham (Sonequa Martin-Green) venture to the Trill homeworld...

05 ...where Adira enters the sacred pools in the Caves of Mak'ala.

"ANYONE WHO SAYS THAT ACTING ISN'T THERAPEUTIC IS LYING. IT IS! IT'S ABOUT EMPATHY."

A MATTER OF HONOR

Del Barrio, who returns to action for Season 4 of *Discovery*, is the first nonbinary actor in all of *Star Trek*. They describe it as simultaneously an honor and a responsibility. The responsibility element is a "scary thing," but "heartwarming" as well. "After Season 3 started coming out, I began receiving messages from people who were saying that I reminded them of a sibling, or they had a family member that Adira's character made so happy, and feel so loved and seen. Or it was about themselves. They are either a huge *Star Trek* fan, or not, and they are nonbinary or trans, and seeing Gray and Adira really helped them in some way.

"Seeing all of those messages was really overwhelming, but it makes it into a completely different job," they continue. "It changed everything around and it was just like, 'This is the best thing in the world. This is incredible.' I'm so happy. Ian and I are so happy. It's just a dream. I didn't see a nonbinary character on television until I was 20, 21. It was way too long for me. I should have been able to see one when I was a kid. It would have changed a lot of things for me. So, I'm really grateful to be able to be in this position, playing this character, and telling this story."

While it's no surprise that trans and nonbinary fans are thrilled by such representation on *Discovery*, it's a new development for many longtime *Star Trek* fans. And, in some cases, it's new for them – not just in a *Star Trek* context, but in life and society. For those fans, it may feel as if everything is moving as if powered by a spore drive. Del Barrio is both honest and hopeful when discussing how cisgender people have reacted to Adira and Gray, the characters and their relationship.

"It's definitely… it's a mix," del Barrio says. "There are always people who are going to set out to be hateful, and set out to be transphobic. There's not a lot of *Star Trek* fans who are like that, thank God. It's not a universe where that fits. You can't really be a *Star Trek* fan and be transphobic. Ian said that recently. But there is also a lot of love, even from people who maybe don't know anyone who is trans. There are people who are asking questions, talking about things online, having actual conversations about it, which is really wonderful.

"What I think is great about Gray and Adira is that we're not really focusing in on that," they continue. "So, you're really just being a person. There's that five-minute scene in Episode 8 [of Season 3, 'The Sanctuary'] where that's discussed, but otherwise it's not entirely about their gender identity or their sexuality. It's just about them. So, at least the people who have been watching feel like they know these characters, and it's a lot easier that way."

THE TRILL OF IT ALL

They may lack a physical body, but Gray nevertheless made a big impact on *Star Trek: Discovery* Season 3. As portrayed by Ian Alexander, the Trill brought an emotional heft to theirs and Adira's relationship arc, while in tandem with Blu del Barrio, Alexander further bolstered *Star Trek*'s progressive, inclusive approach to casting and storytelling. And lacking a corporeal form – for now, anyway – certainly isn't stopping Gray from returning for Season 4.

WORDS: IAN SPELLING

Ian Alexander's career is off to a remarkable start.

Alexander, who uses they/them pronouns but is equally comfortable with he/him, came out of nowhere – or actually, an open casting call via Tumblr – to co-star on *The OA* for its two seasons from 2016 to 2019. They then joined *Star Trek: Discovery* for its third season, playing Gray Tal, the Trill who initially appeared only to their partner, Adira (Blu del Barrio), the first-ever human to receive a Trill symbiote transplant. It's worth noting that Alexander didn't step into *Star Trek* completely unaware of the franchise's history, scope, and importance.

"I would definitely say I am a *Star Trek* newbie, and that I'm still learning and educating myself, but my parents, on the other hand, they are huge Trekkies," the high-energy Alexander enthuses. "They totally grew up with *Star Trek* and totally know everything about it. So, I have that influence trickling down. *Star Trek: The Next Generation* was on the TV, in the background, and that has shaped my childhood. Sci-fi is one of my favorite genres for that reason, because *Star Trek* was such a huge presence in my childhood. So was *The Matrix*, and *2001: A Space Odyssey*, and other classics like that."

Alexander grew up in a military family, living mainly in Hawaii, Japan, and the Washington, DC area. They traveled a lot. As a result, Alexander was "always drawn toward" the theater and arts communities. "I've always been an artsy kid," they explain. "That's how I got in touch with my acting side. I love self-expression. I just loved playing dress-up. I put on my own shows in my living room. I got really into community theater as a kid, but I'd never done any film or television acting until *The OA*. I had dreams of becoming an actor one day, but I never thought it would be possible or a reality for someone like me."

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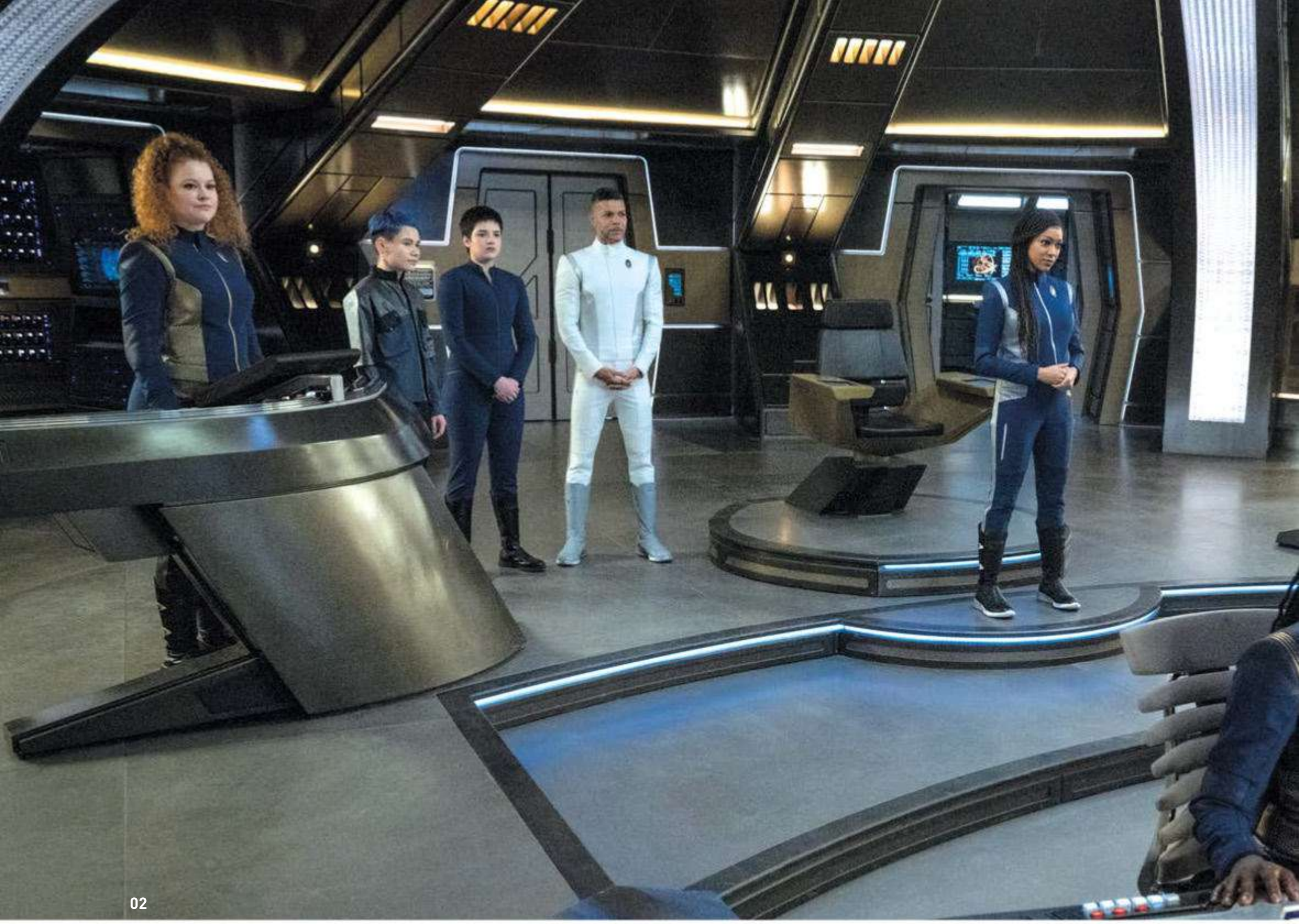

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GRAY OR ADIRA?

Alexander actually auditioned for Adira. They were excited that a nonbinary character would be represented on screen in the *Star Trek* universe. Even better, Adira was 16 years old, extremely intelligent, and "this teenager who really shines in this world, and is really authentic to who they are," which resonated with Alexander, who says they've "always been bold, confident, and outspoken." When Alexander learned they did not win the part, they knew whomever did had to "be perfectly suited" for it.

"I was really excited to see who was cast," Alexander recalls. "They said, 'Blu del Barrio is playing Adira. They're coming in from London. They just graduated from school there.' I said, 'Oh, my God, that's so cool.' Then they told me about the role of Gray, which is, I guess, a character who was originally written as female, but then they decided to change this role to fit me, because they liked me as an actor, and the energy I brought to the screen. So, I'm glad they had this role that was already existing, and shapeshifted it in order to be able to include me in the story. I've never experienced that before, having a show say, 'Oh, we've cast this nonbinary actor already, but we want you, too.' It's usually, 'Oh, no thanks. We already have one trans actor.'"

01 Ian Alexander debuts as Gray Tal in Season 3's "Forget Me Not."

02 On the *Discovery* bridge with the crew in "That Hope Is You, Part 2."

03 Gray and Adira (Blu del Barrio) as, respectively, a Vulcan and a Xahean, in "That Hope Is You, Part 2."

KINDRED SOULS

Gray and Adira make for a heartwarming pair, souls who belong together – and deserve their shot at corporeal happiness. Gray is the bubbly, positive, optimistic one who sees the silver lining in every situation, while Adira is practical, grounded, and realistic. All of which is to say that they balance each other out.

"I'm trying to think of a good analogy," Alexander says, laughing. "I feel like Adira keeps Gray a bit more down to earth, whereas Gray will give Adira that boost, that pep talk when needed. They're both orphans, so they rely on each other for support. They're a chosen family. Their connection is so strong, and they understand each other. So, they're able to communicate on a very deep level."

Alexander, especially at the start of Season 3, spent most of their time with del Barrio. As fast-talking and exuberant as Alexander has already been up to this point of the conversation, they hit overdrive talking about del Barrio.

"I love the parts of interviews where I get to talk about working with Blu because they're really, truly just such a great friend of mine," Alexander says. "Seeing them shine just makes me so happy. I have never worked so closely with another trans person on set. So, to be able to have someone there who's just a buddy that I'm going through things with, it's been so validating and affirming. I have learned a lot about myself, and it's just so wonderful now to have that community on set of Anthony [Rapp – Stamets], Wilson [Cruz – Culber], and Blu and I kind of creating a queer family on set."

INFINITE DIVERSITY

Abbreviations and terms such as LGTBQ+, they/them, gender nonconforming, transgender, and nonbinary are, in many cases, brand new to the world of *Star Trek*. What does it mean to Alexander to represent this progressiveness, and also at the same time, to help educate people and open minds a little bit?

"I'VE ALWAYS BEEN AN ARTSY KID. THAT'S HOW I GOT IN TOUCH WITH MY ACTING SIDE. I LOVE SELF-EXPRESSION."

"It really means so much to me to be able to introduce trans people to people who might not have heard the word transgender before, and they may not have heard of the word nonbinary before," they reply. "So many people are open and accepting of new ideas and people that are different from them, and they have a lot of love to give. They just haven't been shown that before. There's a perfect example of this. It went viral. This one person on Twitter, I guess a fairly older fan, maybe in their 60s or 70s, was like, 'I had no idea what nonbinary meant, so I looked it up, and now I know, and that's awesome. So, congratulations, I'm happy for you and Blu for joining *Star Trek*, and can't wait to see the show.'

"It's just as simple as that sometimes," Alexander continues. "Someone didn't know the term, so they looked it up and now they know, and they're super-happy and supportive. It's important to remember that not everyone is going to react to something that's unknown with a negative reaction. It gives me a lot of hope. It makes me very hopeful for the future."

Season 4 of *Discovery* may have wrapped production, but at time of writing details remain top-secret. Asked what they would like to see for Gray in upcoming episodes, Alexander answers, "Teasing Season 4, I really hope that Gray's confidence and self-discovery journey develop further as maybe they're able to gain a corporeal form? Maybe? It would be really cool to see that."

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A SENSE OF SELF

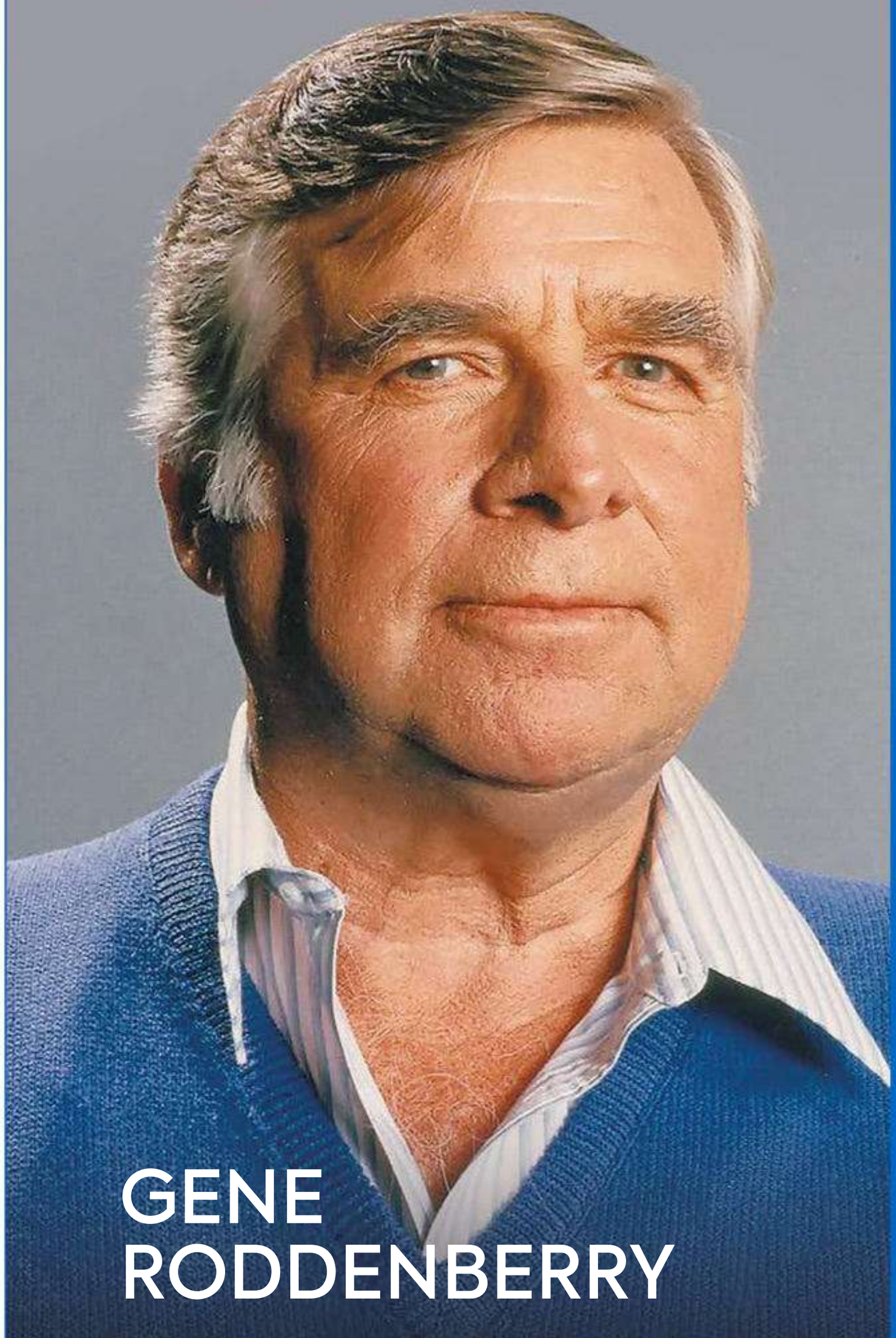
Countless young people have trouble figuring out who they are. Even if they do, they often fear sharing their true selves with others. That was not Ian Alexander's story: they came out as transgender in 2014 and never looked back.

"Everyone's experience is different, and for me personally, it felt right to be open and honest about who I was online because so much of my life is spent online," Alexander notes. "I'm Gen Z, so I'm a teenager that grew up with iPhones and social media being a big thing. It felt inauthentic to have an online presence without being honest to everyone else, and to myself, about who I was. The internet was the way I came out to the world, to myself and to my family, and discovered things about my sexuality, gender, and my identity that I wouldn't have been able to connect with had I not been on social media. I'm grateful for that.

"It is nerve-racking sometimes to put yourself out there to this world who may not understand you, but what I've learned is that as long as I'm confident in myself first, and love myself first, and know who I am, whatever other people think of me is... that's on them, and that's their problem if they have a problem with me. So, I just want to be honest about who I am because it can inspire other people if they're going through something similar."

Trek 101

THE BASICS OF *STAR TREK*



GENE RODDENBERRY

Fifty-five years ago, Gene Roddenberry realized his optimistic vision of the future in the form of *Star Trek*, birthing a worldwide phenomenon. These are the essential facts about the man they called the Great Bird of the Galaxy.

WORDS: JAY STOBIE

Utopian Ideals

As the creator of the utopian series *Star Trek* in the 1960s, Eugene "Gene" Roddenberry witnessed as his name became synonymous with a progressive vision, technological innovation, and a belief in humanity's potential. Originally hailing from El Paso, Texas, Roddenberry was born on August 19, 1921, and eventually moved to Los Angeles, California, where his interest in pursuing a career in the police department soon found itself replaced with a passion for flying.

Dedicated Service

Prior to his country's official entry into World War II, Roddenberry demonstrated his dedication to a life of service by volunteering for the US Army Air Corps. Assigned to combat operations in the Pacific, the future television writer flew missions in B-17 Flying Fortress bombers, ultimately being awarded with the Distinguished Flying Cross and the Air Medal.

Flight into Danger

Following the war, Roddenberry took on the role of a civilian pilot while working for Pan American World Airways. During this time, the Texas native displayed heroic acts of leadership when his flight crashed in Syria. Taking charge, Roddenberry managed to communicate with the airline and orchestrated a successful rescue of the survivors.

Police Story

Hoping to succeed as a writer, Roddenberry left Pan Am and once again relocated to Los Angeles. He saw his life come full circle as he joined the Los Angeles Police Department to make a living while he fine-tuned his scripts. Given his unique career trajectory, it is no surprise that this range of experiences and encounters with diverse personalities helped shape Roddenberry's moral compass.

A Writer's Life

After finding success writing episodes of *Mr. District Attorney*, *Highway Patrol*, and other television series in the 1950s, Roddenberry elected to become a full-time freelance writer. The former pilot's talent continued to grow, as his contributions to the smash hit *Have Gun – Will Travel* provided him with the experience needed to create his first series, *The Lieutenant*. While short-lived, the show prepared him for the challenges of producing *Star Trek*.

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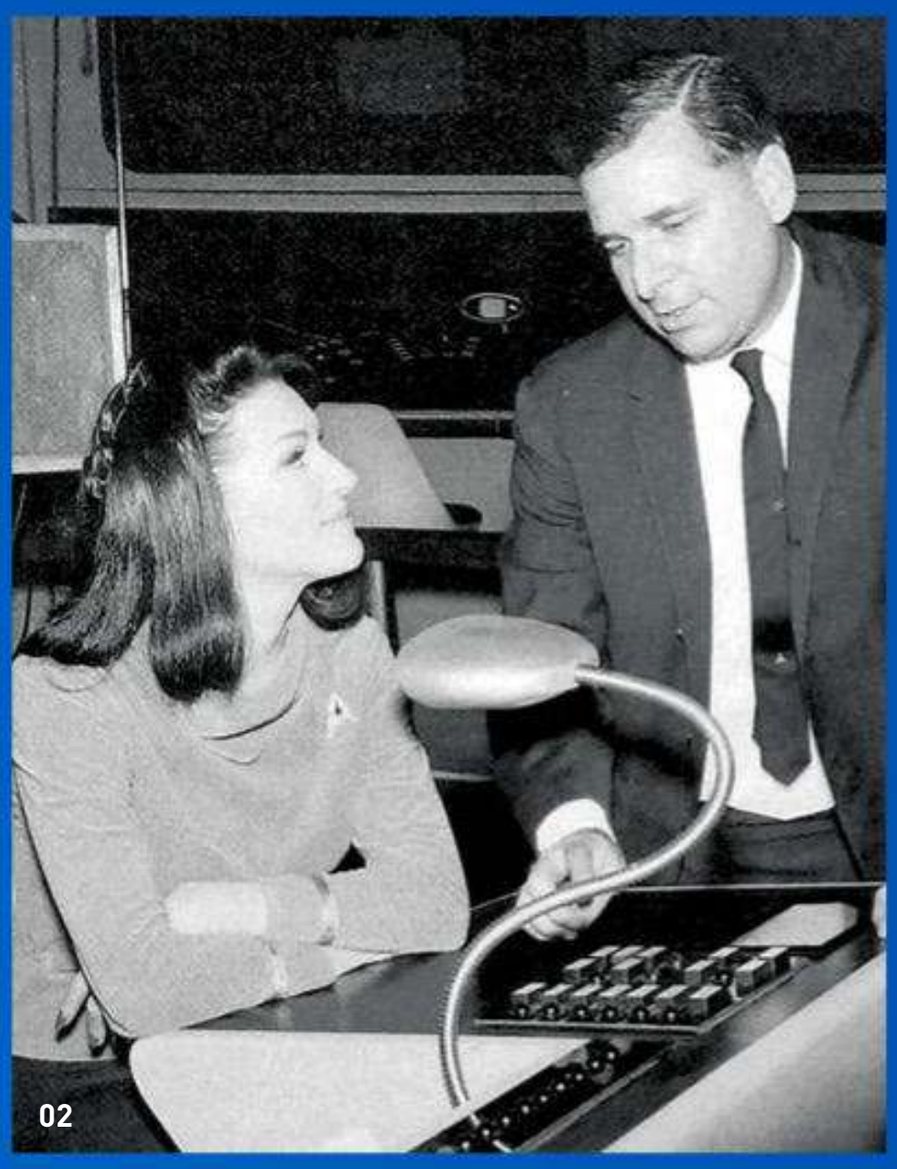

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“DIVERSITY CONTAINS AS MANY TREASURES AS THOSE WAITING FOR US ON OTHER WORLDS.”

GENE RODDENBERRY

Vision of the Future

Although the first *Star Trek* pilot, “The Cage,” did not catch on with NBC’s executives, the network gave Roddenberry a second chance to bring it to life. His vision for the show was encapsulated less than two months after *Star Trek* began its broadcast run in September 1966, when he penned the column “Science Fiction Thing of Past,” published in *The Hollywood Reporter* on November 15, 1966.

Mission Statement

“*Star Trek* aims to match the action-adventure of the best television westerns, the suspense-mystery of the finest detective tales,” wrote the show’s creator and executive producer in the article. “Authenticity and believability are maintained with the help of cooperative space scientists and technical advisors. As such, *Star Trek* may become the first fully believable space adventure. At the least, it is probably the most ambitious and difficult project of its type ever attempted.”

Something to Say

While that was true, Gene Roddenberry also viewed *Star Trek* as a conduit to confront controversial issues by hiding them in plain sight. Concealing commentary on current events behind the veil of dealings with fictional alien species, various *Star Trek* episodes dealt with topics that ranged from the Civil Rights Movement and Cold War tensions to environmentalism and bigotry. In a more direct expression of his values, Roddenberry ensured that the cast reflected diversity and multiculturalism.

The Journey Continues

Following *Star Trek*’s run, its creator continued to espouse his progressive optimism in public appearances, which multiplied as *Star Trek* conventions became ever more popular. The franchise soon expanded into film, with 1979’s *Star Trek: The Motion Picture* becoming the first of 13 movies released (so far), and regained its television footing with the premiere of *Star Trek: The Next Generation* in 1987. This new iteration of *Star Trek* aimed to capture the original series’ idealism while making its own strides in terms of representation in an ever-evolving society.

A Legacy Assured

Gene Roddenberry passed away on October 24, 1991, in a period when *Star Trek* was reaching new heights of critical and fan acclaim with *The Next Generation*’s fifth season and the impending sixth movie, *The Undiscovered Country*. But the Roddenberry legacy flourishes to this day, as a new generation of writers and producers – among them Gene’s son, Rod Roddenberry – has taken on the challenge of presenting the world with *Star Trek*’s optimism and acceptance in an ever-expanding catalogue of television series, film... and beyond.

01 Gene Roddenberry with William Shatner (Kirk), DeForest Kelley (Bones), and Leonard Nimoy (Spock) on the *Enterprise* set during the filming of *Star Trek: The Motion Picture*...

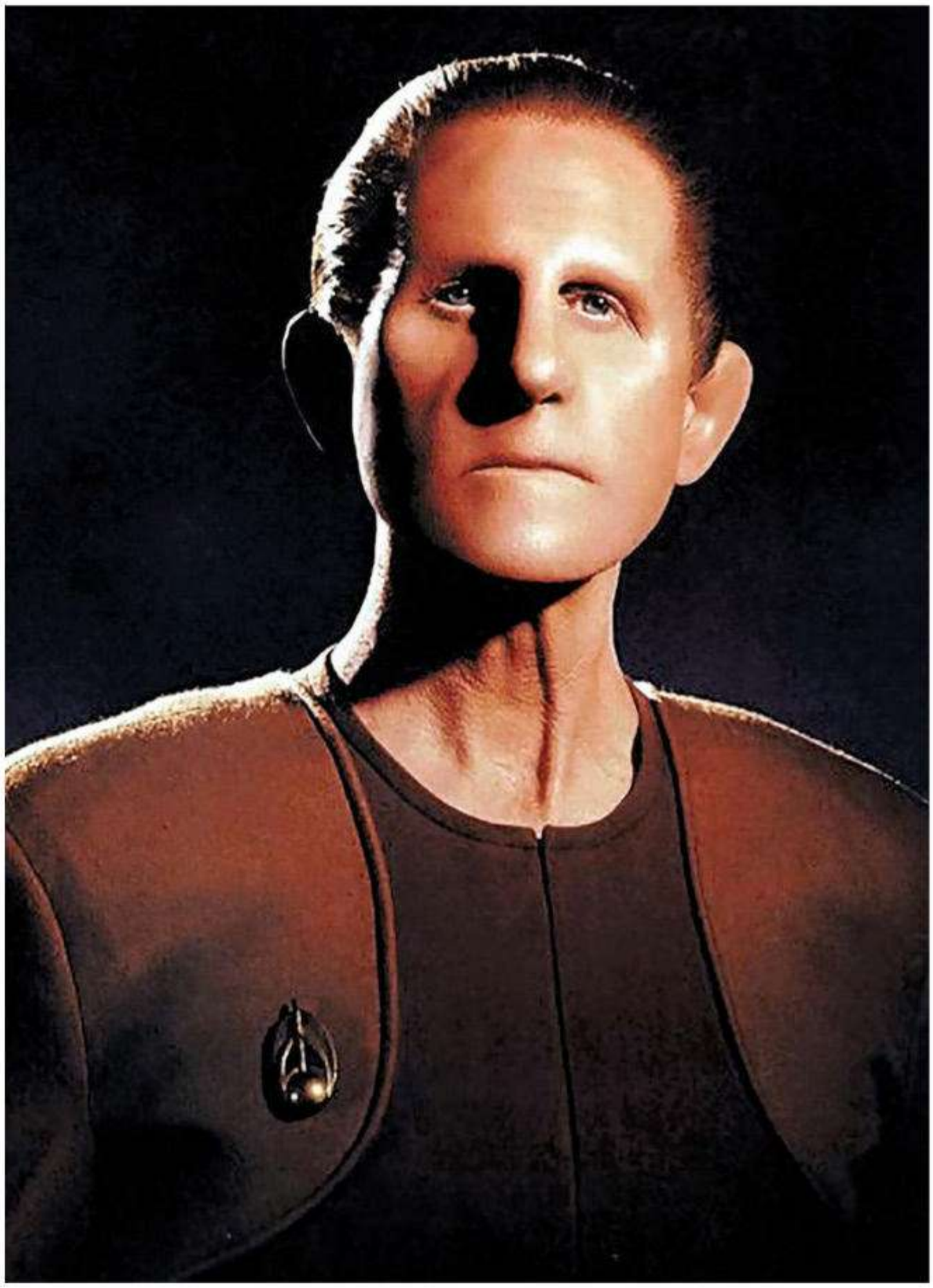
02 ...and with Majel Barrett (later Barrett-Roddenberry, here playing Number One) on the *Enterprise* set during the filming of the first *Star Trek* pilot, “The Cage.”

THE Q CONTINUUM

Each issue in The Q Continuum, we'll be putting a big question to the big stars: actors and producers, writers and directors, from every incarnation of *Star Trek*. To begin, and to mark the centenary of *Star Trek* creator Gene Roddenberry's birth, we asked the franchise's leading figures – among them the late René Auberjonois and Leonard Nimoy, interviewed before their passing – who should be in a *Star Trek* hall of fame; and more specifically, who doesn't get enough credit for their contribution to the franchise?

WORDS: IAN SPELLING

Who Belongs in a Star Trek Hall of Fame?



RICK BERMAN

EXECUTIVE PRODUCER, *STAR TREK: THE NEXT GENERATION* THROUGH *STAR TREK: ENTERPRISE*

"It starts with Gene [Roddenberry], and then I'd put people like Michael Piller in there, and Patrick Stewart [Picard] and Brent Spiner [Data]. I'd put people like René Auberjonois [Odo], Ira Behr, and [*Star Trek: Voyager* Executive Producer] Jeri Taylor in there. These were, I think, the most important people. And then you get to people like [make-up designer] Michael Westmore, who was just as important but probably doesn't get that same level of recognition. There were just so many people that were instrumental to the way the franchise worked and to its success."

RENÉ AUBERJONOIS

ODO, *STAR TREK: DEEP SPACE NINE*

"For me, on a personal level, Norma Lee. After my make-up was applied – the prosthetic – she put the hairpiece on that covered the joint and completed the whole picture for Odo. Then, at the end of the day, when the first assistant AD would say I was finished, there was always this big double-checking of everything, because they knew if we started taking my make-up off it'd be two and a half hours before they could use me again. So, once we were certain it was OK, Norma removed the hairpiece. That was simple. After that, I did something nobody else was crazy enough to do, and in many instances, wasn't able to do… I removed my own make-up. I pulled it off my face at the end of the day because I, even by that time, was a leathery old character actor. I'd pull it off and make funny faces. I'd pull it, stretch it, like Jim Carrey in *The Mask*. Every time, Norma would take a picture. At the end of the series, she gave me a book of all these fabulous photographs that are really classics. They're hysterically funny. That's not why she should be in a hall of fame. She should be because she helped complete Odo's look, and because she's the kind of person on a set who doesn't normally get any attention."

"DEFINITELY RICK BERMAN. THANK GOD FOR RICK, BECAUSE HE CHANGED MY CAREER."

JONATHAN FRAKES

KIRSTEN BEYER

SUPERVISING PRODUCER, *STAR TREK: PICARD*

"[Actor and Desilu Studios owner] Lucille Ball. I have seen more written about her in the last few years, but even I had no idea until relatively recently about her importance to *Star Trek*."

JOHN BILLINGSLEY

PHLOX, *STAR TREK: ENTERPRISE*

"Am I in it? Nah, I'm like the guy who hit .265 with limited power and was respected by his peers, but he ain't in Cooperstown! I'd pump for the guy, or guys, or gal, or gals, who wrote all the incidental music for the original series. Whether it was rousing, tense, valedictory, puckish, plangent, the folks behind that incidental music could hit every possible emotional beat with tremendous brio. Also, as a character actor – who comes in late and leaves early more days than not – I think crewmembers, to the man or woman, should be valorized. The wardrobe folks – Bob Blackman and his team – who had to put we *Enterprisers* in those 875-pound spacesuits, they deserved significant battle pay. My other personal hero was Brad Look, my make-up guy, who, when I arrived at 5 a.m., was ready and waiting with the classical music on and a cup of coffee at the ready. Mensch!"

IRA STEVEN BEHR

SHOWRUNNER, *STAR TREK: DEEP SPACE NINE*

"Before my time, but from everything I've heard, [Producer] Gene Coon's contributions to *Star Trek* were immeasurable. Look, for me, with *Deep Space Nine*, everyone on the team is a hall-of-famer, and working on our documentary really proved that to me. [Director of Photography] Jonathan West; [Assistant Director] B. C. Cameron; Dennis Madalone, the stunt coordinator. No one ever talks about that, but on *Deep Space Nine* we did a lot of cool stunt stuff. [Executive Producer] Michael Piller. You can't give Michael enough credit. I don't want to leave anyone off the list. Really, it was the full team. I would also say that *Star Trek* has always benefited from its terrific cast of actors, be it regulars or recurring actors or guest stars. [Casting Director] Ron Surma deserves much of the credit for the high quality of acting talent that graced each of the series he worked on. And when I needed to get away from my office, he'd always let me hide in his. We'd discuss actors. He's a *Star Trek* hall-of-famer."

WILSON CRUZ

CULBER, *STAR TREK: DISCOVERY*

"I don't know if [Executive Producer] Alex Kurtzman gets enough credit. I give him credit because he was true to his word about Culber and Stamets, and that relationship, plus he's taken leadership of the whole franchise."

"IT STARTS WITH GENE [RODDENBERRY], AND THEN I'D PUT PEOPLE LIKE MICHAEL PILLER IN THERE, AND PATRICK STEWART AND BRENT SPINER."

RICK BERMAN

MICHAEL JAN FRIEDMAN

STAR TREK NOVELIST

"Book editors don't get enough credit. In the years between the original series and the first movie, especially, these editors kept the franchise alive. Over the years, the notables include Dave Stern, Kevin Ryan, John Ordover, and Margaret Clark."

JASON ISAACS

LORCA, *STAR TREK: DISCOVERY*

"I really think of [Costume Designer] Gersha Phillips right away. She's an unsung genius. I made jokes about the costumes all the time being too tight, but it was pretty good for the diet and they do look fantastic. And I loved them. However, when we got to the Mirror Universe, and I got to dress like an '80s indie rocker, I felt infinitely cooler. My kids saw the costume and went, 'Dad, you should have worn that all the way through.'"

JONATHAN FRAKES

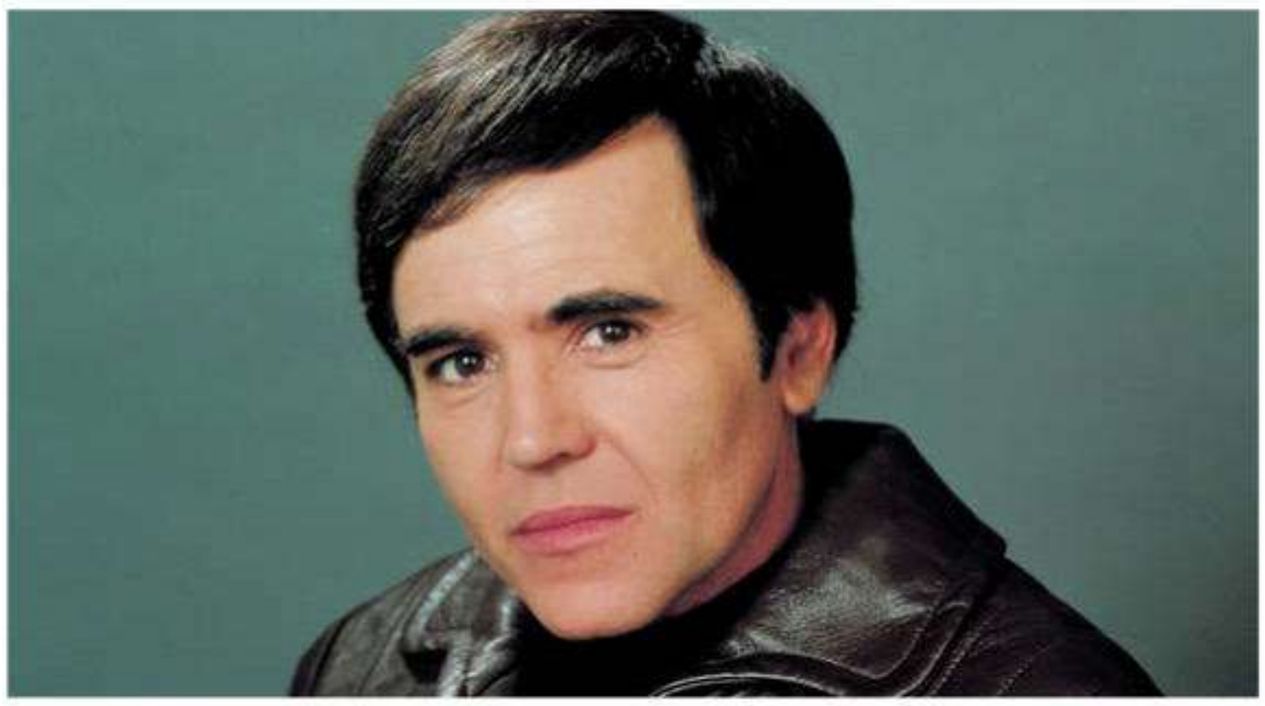
RIKER, *STAR TREK: THE NEXT GENERATION*

"After Gene Roddenberry, of course... Bill and Leonard and De. [Production Designer] Herman Zimmerman. Michael Piller. Ira Steven Behr. [Producers] Brannon [Braga] and Ron [Moore]. Definitely Rick Berman. Thank God for Rick, because he changed my career. That would just be the tip of the iceberg."

MARY CHIEFFO

L'RELL, *STAR TREK: DISCOVERY*

"Gersha Phillips is the first person who comes to mind. The costumes she and her team make... It's incredible, first, how many they make, and second, how beautiful and detailed they are. I was super-excited about some of the Klingon dresses I got to wear in Season 2. L'Rell became more feminine in Season 2, especially after the baby, and her 'Mother' dresses really reflected that, right down to the Klingon cleavage. So, definitely Gersha."



WALTER KOENIG

CHEKOV, *STAR TREK*

"I imagine it'd be Gene Coon, and he was actually the one guy in charge who I didn't know at all. I ran into him at the museum once, and we nodded at each other. He was the one person in the room when I auditioned who was in favor of Tony Benson getting Chekov, because he knew Tony's work, and knew none of my work. That meant nothing to me in terms of how I felt about him personally or how I felt about his contributions to the show. I didn't feel anything much just because we spoke very infrequently, but I've come to understand how valuable his contributions to the show were."

ROXANN DAWSON

TORRES, *STAR TREK: VOYAGER*

"Ethan Phillips [Neelix]. My Ethan. He's amazing, so funny and I love him so much. He did an amazing job with Neelix, which was really a very tough character to play. And he was so great on set. I feel he needs to be in the hall of fame."

ROBERT DUNCAN MCNEILL

PARIS, *STAR TREK: VOYAGER*

"I don't know if Michael Westmore gets enough credit. He created an approach to telling these kinds of stories with aliens and a lot of what are now fundamental approaches to television make-up. Not features, but television make-up. The money and the time allowed on a feature film is very different than an eight-day shoot on a TV show, when you're casting the actor 10 days before, if you're lucky. Then, for alien characters, you're trying to get a life-cast of the face and getting the make-up approved and fitted and figuring out the schedule. How do you deal with a planet of aliens, where you've got to put 50 background players in an alien make-up? Michael Westmore was able to come up with approaches, I think, that were beautiful and worked on a TV schedule. He turned it into a well-oiled machine, just in terms of quality, logistics, and time management."

MICHAEL DORN

WORF, *STAR TREK: THE NEXT GENERATION* / *STAR TREK: DEEP SPACE NINE*

"Probably Colm Meaney [O'Brien]. I'm not saying that he's lost in the shuffle, but I think he was an incredible actor and played an incredible character that added a lot to both franchises, to *Next Generation* and *Deep Space Nine*."

ANTHONY MONTGOMERY

MAYWEATHER, *STAR TREK: ENTERPRISE*

"All of the unheralded actors who don't get the major accolades for their contributions to their shows should be in a *Star Trek* hall of fame. There are far too many to name, but every character and actor should be celebrated since it takes everyone from a captain to an ensign, and even the 'redshirts,' to make the wonderful *Star Trek* franchise what it is. You don't always see or notice all those actors and background people in the credits, but there's no show without them."

LEONARD NIMOY

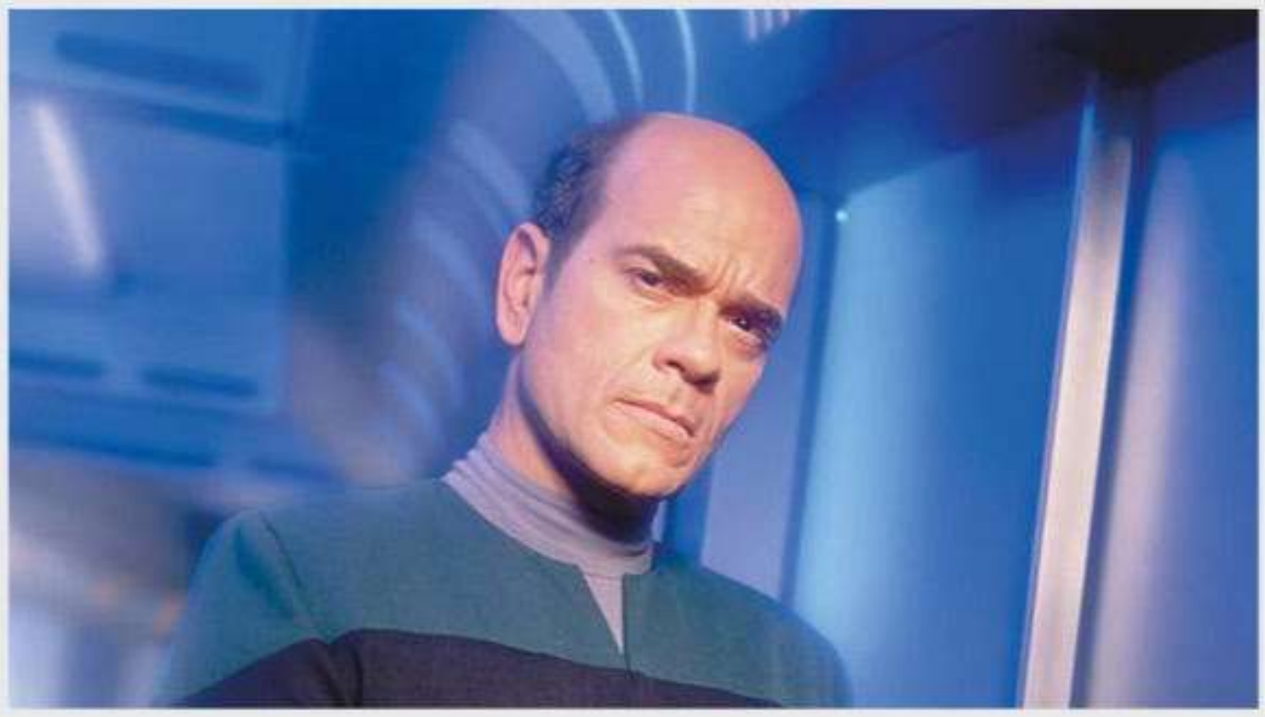
SPOCK, *STAR TREK*

"There are several. Bjo [Trimble] certainly is one of them. She was very instrumental in helping us get back on the air after we'd been canceled at the end of the second season. Bob Justman, one of our line producers, was terribly important to us. He was very helpful. He was a very substantial, ethical, talented man who was able to, in the midst of chaos, lend you a good ear if you had a problem or an idea. I could go to him and expect some reliable help. Gene Coon made a gigantic contribution to *Star Trek* with the scripts he turned out. If I remember correctly, he introduced the Klingons and gave us some wonderful stories. Those are a few of the people who made major contributions. Joe Pevney and Marc Daniels directed some of our greatest episodes, and both had a great theatrical flair and brought a lot to the look of the shows they directed."

NICHELLE NICHOLS

UHURA, *STAR TREK*

"Outside of the diehard fans, I don't know if many people remember who really 'saved' *Star Trek*, and why we have it today. You need to remember the letter writing campaign of the Trimbles, Bjo and John. And, of course, you have to remember Lucille Ball. She, the most powerful woman in television at that time, overruled her board of directors to get *Star Trek* off the ground."



ROBERT PICARDO

THE DOCTOR, *STAR TREK: VOYAGER*

"I'd definitely put [Director of Photography] Marvin Rush there. Some of the most exciting action sequences we shot, Marvin was doing them handheld. He loved to hold the camera himself. And if I can give you a second person, it'd be Tim Russ, who's such an unsung hero. Tuvok had the narrowest emotional palette and he always did great work, but then, whenever we'd get one of those Tuvok-goes-wild scripts, he got to totally break out of that shell. By the way, Tim is so different from his character, so different from a Vulcan, but I always thought, as Tuvok, he gave our show its fundamental dignity. He gave us a lot of credibility with the fans because he was more Spock than Spock. He was 100 per cent Vulcan."

WILLIAM SHATNER

KIRK, *STAR TREK*

"That's difficult to do, given the number of iterations of *Star Trek* and the years that have gone by, but I was asked to accept the Emmy that *Star Trek* got, the Governors Award. And part of what I wanted to say was, 'I'm accepting this honor on behalf of the people who are alive and dead, passed, known and unknown.' There are many unknown people who contributed mightily to *Star Trek*, whose names I don't even remember or know, but I wanted them to know that we're conscious of the fact that many, many people gave their talents to this extraordinary advance in showbiz history, of this phenomenon named *Star Trek*."

CIRROC LOFTON

JAKE SISKO, *STAR TREK: DEEP SPACE NINE*

"Avery Brooks [Sisko] belongs in the *Star Trek* hall of fame. He is an inspiration to me and so many others who understand the significance of black people being part of the future – and in positions of leadership. Avery took advantage of the opportunity he had to change the perception of black men as absentee fathers. Aron Eisenberg [Nog] also belongs in the *Star Trek* hall of fame, and he doesn't get as much credit as he deserves. He taught us how to follow our dreams and let nothing stand in the way. Aron was a good friend, not just to me, but to all the *Star Trek* fans, whom he loved."

ANTHONY RAPP

STAMETS, *STAR TREK: DISCOVERY*

"I don't know how much people really know the behind-the-scenes designers on *Discovery*, people like Gersha Phillips and her team. Just look at our Mirror Universe episodes. And it's not just the costumes with the Mirror Universe. That world has to be created physically, from all the concept art to the sets. There are so many people involved, some people I will probably never meet… builders, technicians. They're all a part of this."

UNA MCMORMACK

***STAR TREK* NOVELIST**

"I'd like to see Vonda N. McIntyre in a *Star Trek* hall of fame. McIntyre wrote five *Star Trek* books altogether, including three incredible movie novelizations – for *The Wrath of Khan*, *The Search for Spock*, and *The Voyage Home* – which expand upon the films so skillfully. She was a gifted science fiction writer in her own right, winning multiple awards, and it would good to have someone from the expanded universe honored."

RAINN WILSON

MUDD, *STAR TREK: DISCOVERY*

"Oh, wow. Maybe he is in the *Star Trek* hall of fame already, but my mind is going to John de Lancie, to Q, for some reason. He was a beloved character, no question, but the way that he brought the big philosophical ideas of Gene Roddenberry to bear in being Q was amazing. It was literally life's biggest questions, like, 'What does it mean to be a human being?' Those things were always brought into focus when he was in the episode. So, de Lancie really elevated the show."

MARINA SIRTIS

TROI, *STAR TREK: THE NEXT GENERATION*

"My make-up person was extraordinary. Her name was June Westmore, and she married into the Westmore clan. She was Monty's wife. Monty trained her. And she made me – I mean Troi – flawless. That's not easy. It's really not easy to do. June was patient, she was meticulous, and she really cared. And what really pisses me off is that because of the ageism in Hollywood, she hasn't worked in years. And she's an Emmy winner. So, that's definitely my answer."

BRENT SPINER

DATA, *STAR TREK: THE NEXT GENERATION / STAR TREK: PICARD*

"I guess my first choice would be Michael Westmore. I think next to Gene [Roddenberry] and Rick Berman, he was the most responsible for the success of *The Next Generation*."

ARMIN SHIMERMAN

QUARK, *STAR TREK: DEEP SPACE NINE*

"There are three people who should get more credit. The first is Jeffrey Combs, for all the characters he played and the fact that he played two major recurring characters [Brunt and Weyoun] on *DS9* at the same time. The second is the casting director of the J. J. Abrams movies, April Webster. She had a great deal to do with the choosing of the current Kirk and the rest of the crew. Her contribution is enormous and yet so few people know her or her enormous contributions. The same can be said for Ron Surma, who was the casting associate to Junie Lowry during my era of *Star Trek*. His taste and knowledge of actors and *Star Trek* made the three TV series as excellent as they are. Actors don't just pop up out of nowhere, but are culled by the *Star Trek* casting office. A lot of hard work goes into casting and the fans know little to nothing of what goes into it."

NANA VISITOR

KIRA, *STAR TREK: DEEP SPACE NINE*

"Oh, without a doubt, Ira Steven Behr. He is empathy and daring and cute and life and odd and completely normal, and his writing reflects all of that, and it makes for beautiful shades of gray. Though, I think Michael Piller could also be my answer, not because he's not recognized enough, but because I just don't think you can say enough about him."

GARRETT WANG

KIM, *STAR TREK: VOYAGER*

"I would say George Takei or Nichelle Nichols. I know everyone knows who they are, but there's no underestimating their importance to… to the world, really. If you think about it, in the '60s, up until that point, there were no positive portrayals of African American women or Asian American men until those two. So, no question, they belong in a *Star Trek* hall of fame."

GEORGE TAKEI

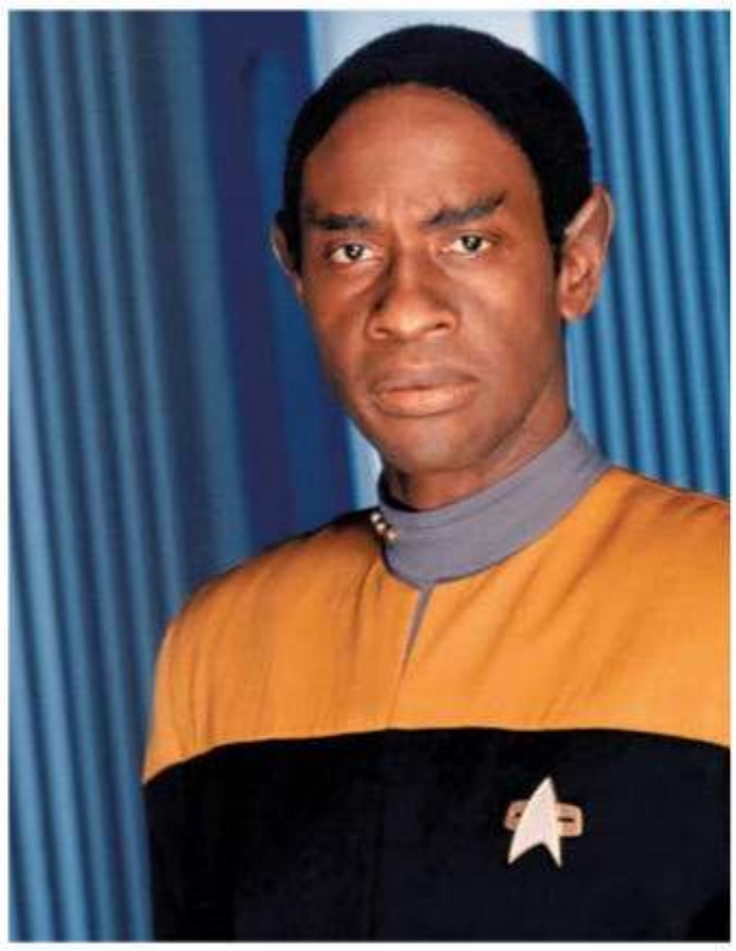
SULU, *STAR TREK*

"[Executive] Herb Solow and [Producer] Bob Justman. It was Herb who made *Star Trek* possible as a series. He helped sell it to Lucille Ball. Lucy was dependent on him for guidance and advice. He played the midwife. Bob Justman was the workhorse, right together with Gene Roddenberry. Long days, long night hours, particularly in the early part of the series. I would say those two."

JERI RYAN

SEVEN OF NINE, *STAR TREK: VOYAGER / STAR TREK: PICARD*

"I think all the *Voyager* writing staff. I think Ethan Phillips is one of my favorite human beings in the world. He was beyond perfect as Neelix and I don't think he gets enough love. That man worked tirelessly in horrible, horrible prosthetic make-up. His entire face, his nose, his chin, his neck, his eyes… everything, I think, was covered except for a little of his lips and a little strip of chin or something. So, definitely Ethan. And he never complained. That man should be sainted and in every hall of fame, not just the *Trek* hall of fame."



TIM RUSS

TUVOK, *STAR TREK: VOYAGER*

"Honestly, the people behind the scenes. It's the writers, costume people, sets, make-up, the crew on set; they work the hardest on these types of shows. So, not one name, but all of them."

The Paradise Syndrome

When *Star Trek: Discovery* took a bold leap into the far future at the end of Season 2 in spring 2019, with it went Michelle Paradise, the executive producer and writer who had joined the show midway through that season. What lay in wait for Paradise was a whole new 32nd-Century universe of possibilities, along with a new role as co-showrunner, alongside *Star Trek*'s guiding light, Alex Kurtzman. In this exclusive behind-the-scenes interview, Paradise reflects on Season 3, hints at Season 4, and muses on how *Discovery* has mirrored and been impacted by the real-world pandemic that swept across the globe at the start of 2020.

WORDS: IAN SPELLING

***Star Trek Explorer*: How did the concept of the Burn – the galaxy-wide disaster that left all dilithium inert, providing the core mystery for *Discovery* Season 3 – come about?**

Michelle Paradise: The Burn came out of our discussions early on about theme. What did we want? What themes did we want to explore in Season 3? And then what would be the sci-fi ways of enabling us to explore those themes?

For us, seamless connection and disconnection was a big one in Season 3. "What does it mean to be in a disconnected world?" Just the resonance that we're feeling right now… Even when we were making the show, there was a feeling of disconnect here and elsewhere. That's one of the things that we were exploring. And, "What does that do to our relationships with one another? What does it do to us, societally?" That's where the notion of the Burn came from, and how can we separate people?

It also was born out of a question of, "What would the Federation be in 930 years?" And, "How can we find the world in a different place?" Having the Federation challenged was something that we wanted to explore. What happens when the things that feel most solid are no longer as solid as you thought they were? Then you take our heroes who are from 930 years ago and put them [in this situation]. They come from a time when the Federation is strong, when it is a given. That kind of experience allows them to come into this new future with a hope and an optimism

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MICHELLE PARADISE

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“SARU WILL BE COMING BACK IN SEASON 4, ABSOLUTELY. THERE’S ZERO QUESTION ABOUT THAT.”

01 A final reckoning for Su’Kal (Bill Irwin), Gray (Ian Alexander), Culber (Wilson Cruz), and Adira (Blu del Barrio) in “That Hope Is You, Part 2.”

02 Burnham (Sonequa Martin-Green) settles into the *U.S.S. Discovery* captain’s chair in “That Hope Is You, Part 2.”

03 A happier Gray, Adira, and Culber in “That Hope Is You, Part 2.”

04 Burnham and Georgiou (Michelle Yeoh) go through the Mirror again in “Terra Firma, Part 1.”

that makes them uniquely poised to ultimately be able to solve this problem and help begin the process of bringing the Federation back together again. Again, it all felt very, very resonant, more so than we could have expected.

How about the return to the Mirror Universe in the two-part “Terra Firma”? We knew that Georgiou [Michelle Yeoh] might be going away to do a spin-off, so we were looking at how we could best end Georgiou’s story on *Discovery*. “What is the emotional story that we want to tell for her?”

Georgiou’s story began with Burnham [Sonequa Martin-Green]. She entered into our Prime Universe because Burnham brought her here. And so, to some degree, the Burnham and Georgiou stories are entwined. It’s really through Burnham that we can see how Georgiou has changed by the end of her time in our universe. This season was about playing that relationship out and measuring Georgiou and Burnham against one another, and, for Georgiou, specifically, to see how much she’s grown.

We did little things along the way… like they would talk about one another in Episodes 1 through 9 and make little references to “my Burnham” and “my Georgiou.” That sort of thing indicated early on in the season that they were not the other’s chosen person. “You’re the person I’ve been thrown together with.” That there was again, going back to our overall themes, a disconnection between them. They weren’t meant to be the other’s person.

And so, the Mirror Universe was about taking Georgiou back to the place she began and allowing her to see that same world through her new eyes. That was, for us, the best way to measure her growth. She spent all this time with our heroes on *Discovery*, not just Burnham. Everybody has had an impact on her. Then, being able to send her back to “her Burnham” and her world and her *I.S.S. Discovery*, and then allowing her to experience the utter disconnect of that world, the way

in which you can't rely on one another, where your friends quite literally stab you in the back to get what they want or to get ahead, or to get revenge… you cannot connect with people in that way. So, we saw Georgiou a little bit lost there. It's not her place any more.

It's not like she's a completely different person. She can still kill with the best of them, but she has grown and changed from her time with our heroes. Being able to see that was really important for ending her arc and, of course, we ended her arc where we began it, with Burnham, to say goodbye.

Saru chose to return to Kaminar. Take us through why he made that decision. And what are the implications of that for Doug Jones returning for Season 4?
Saru's story is part of thematically playing with connection and disconnection. Early on in the season, when they come into Federation headquarters for the first time in Episode 5 ["Die Trying"], one of the things that Vance [Oded Fehr] says is, "Oh, we haven't seen a Kelpien in a long time." One of the things that we were subtly highlighting along the way was that Saru is not the only Kelpien around, but he's the only Kelpien we see. He's amidst a family, but there's a connection of some kind that he misses. He hasn't been back to Kaminar since he left, and now he's 930 years away from it.

Let me push pause on Saru just to say that something that felt very important to us from a character perspective in Season 3 was to play the reality of, "What would happen if people actually experienced this? What is the grounded reality in this sci-fi world?" So that's part of where we started exploring Detmer [Emily Coutts], for example, and her response to the ship having crashed. It's where Culber's [Wilson Cruz] speech in Episode 4 ["Forget Me Not"] came from, about the crew and the challenges that they're having and the struggles of having come into this new future. It feels alien to them in some way, and they're trying to find a way to connect to this new reality and connect with one another.

So, that was part of the Saru story that we were telling, too. He's alone to some degree. He has his *Discovery* family, but his home, Kaminar, is long gone. Siranna [Hannah Spear] is long gone. We were using him to highlight what everyone is going through. All of that was to set the emotional stage for later in the season, when he finds out that there was a Kelpien ship that went and voyaged into the Verubin Nebula, and the leader on that ship was a Kelpien scientist. "Oh my gosh, there's a Kelpien who's alive down there." All of those things were priming him to have a very, very strong connection with Su'Kal [Bill Irwin] once they get down onto that world. And then, with that connection, he felt responsible in a way that he wanted to accompany Su'Kal back to Kaminar.

We made sure in the finale ["That Hope Is You, Part 2"] to make clear it's for now. It's not forever. Saru will be coming back in Season 4, absolutely. There's zero question about that.

It feels as if *Discovery* was building from day one to Michael Burnham settling into the captain's chair. What made the end of Season 3 the right time to give us Captain Burnham?
Captain Burnham. What do you say? It's Captain Burnham. The moment you cast someone like Sonequa, you're just waiting for the day when she will

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become captain. The end of the season felt like the right time to do it.

We really wanted to explore Saru as captain, and that's what we did at the beginning of the season. He's effectively the captain because he's leading the ship through the wormhole. We also wanted to see how we could explore Burnham this season. "How can we, in the third season of the show, give our amazing actress some different colors to play here? And how can we get to know more about this character? How can we expand the character of Burnham?" And we came up with the idea of, "Well, maybe she's been in this world for a year by herself. What would that do to a person?" Again, it's always trying to dig at, "How would a person respond? What would be the emotional response to that?"

We got to see a different kind of Burnham. We got to see someone, when she comes back in Episode 3, who definitely had a different feel to her. There's a freedom that she has. She hasn't been in the rules and regulations of it all. She's been exploring on her own. There's just a shoe-doesn't-quite-fit feeling when she comes back into the Starfleet world. It felt important to let her explore that and to see who she is, if she's not so tightly wound, and then take her through, "Well, what does that mean?"

We did that over the course of the first half of the season, culminating for her in a low point at the end of Episode 6 ["Scavengers"], where she's no longer Saru's number one because there were some decisions that she made. Then, Episode 7 ["Unification III"] became the pivot point for her. "Can I be who I am now and still serve in the way that I have been serving?" She ultimately decides, of course, that the answer to that is yes. Then it was about finding her way back, ultimately, to the place where I think we've all wanted to see her get to, which is the captaincy.

I'll tell you, even just watching the dailies of Sonequa walking around and sitting in the captain's chair, you just kind of shivered a little bit, because it was so cool. It was really cool to see that. I'm super-excited about it.

***Star Trek* already had its first gay couple in the form of Stamets and Culber. *Discovery* really upped the ante on the conversation about representation and diversity with the additions of Gray and Adira, the franchise's first transgender and non-binary characters, respectively.**

"HAVING THE OPPORTUNITY TO CAST NON-BINARY AND/OR TRANS ACTORS ON THE SHOW JUST FELT LIKE THE RIGHT THING TO DO."

Why was now the time to introduce them, and what made Ian Alexander and Blu del Barrio the right actors for their roles?

The "Why now?" in terms of adding those characters, I think it's part of what Gene Roddenberry began with the original series, which is diversity of characters, diversity of voices. Coming into Season 3, we were talking about, "What are the voices that we need to hear from? Who are the characters that we need to see?" Having the opportunity to cast non-binary and/or trans actors on the show just felt like the right thing to do. We didn't have those characters on the show. We didn't have those actors on the show. And it's hugely important. Visibility matters hugely for kids, being

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05 A moment of bonding for Saru (Doug Jones) and Su'Kal in "That Hope Is You, Part 2."

06 Burnham in the captain's chair, and in a striking new red uniform, in Season 4.

07 Kenneth Mitchell – who previously played Kol, Kol-Sha, and Tenavik – as Aurellio in "That Hope Is You, Part 2."

able to see a version of themselves on screen. It means everything.

In terms of Blu and Ian specifically, Alex [Kurtzman] and I had both been very familiar with Ian from *The OA*, and we're huge fans of theirs. Just getting the opportunity to work with them was phenomenal. We were already fans of theirs before they even came in. And for Blu, they were actually still in drama school when we were looking for the actor for the role of Adira. It was a no-brainer. It was one of those things where you're sitting in the room and you see the audition and you just go, "Well, our work is done here. That's just very clearly the person." Their audition was extraordinary. We were absolutely blown away and we felt very fortunate to get them. By the way, Ian had actually come in for a different role.

For Adira, right?

Yes. They didn't quite feel like a right fit for that, but then we ended up writing this role of Gray and tailoring it to them. So, to get to have both of them on the show – and in one season – was such a treat. Alex has already said this, but they're back, both of them, for Season 4. So, we'll get to play some more with them.

Fans were also touched that *Discovery* brought back Kenneth Mitchell in a new role, Aurellio, that embraced the fact that he's dealing with ALS, a.k.a. Lou Gehrig's disease. What did it mean to you to bring Ken into the fold again for the final two episodes of the season, "There Is a Tide…" and "That Hope Is You, Part 2"?

Ken is so lovely. It was a privilege to be able to have him back and that we were able to make that possible. He's just an extraordinary human being and actor, and to get to have him back was wonderful. And I can't say enough about our team. Everyone, we did whatever we needed to do to make it possible for him to do what he does so well, which is bring these characters to life. Aurellio, the character he plays, we tailored it to him and talked to him about that character's backstory and had him weigh in on those sorts of things. And then, on set, we really just wanted to give him whatever he needed to be able to do the work. Being able to have him there was a team effort by everyone, and it shows on screen. He's just extraordinary. I can't say enough about Ken.

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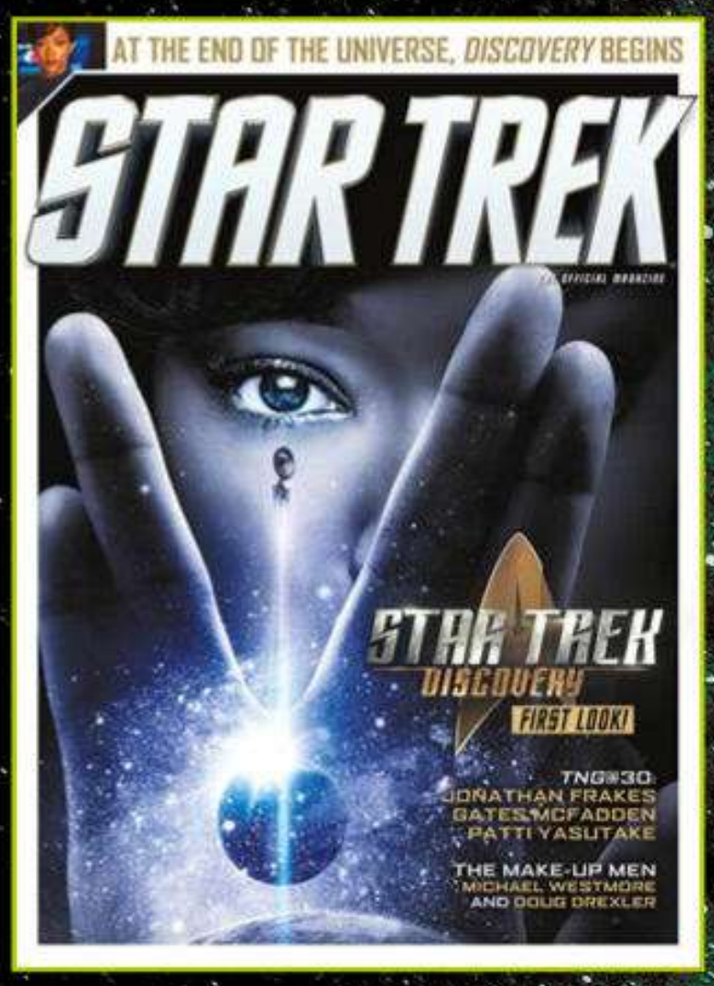

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01

The Write Stuff

ROBERT J. SAWYER

For more than half a century, *Star Trek* has been inspiring fans to embark on their own continuing missions of creativity, whether it be as artists, academics, writers, or rock stars. Talented Trekkers talks to prominent figures whose lives have been energized by the final frontier.

WORDS: MARK PHILLIPS

01 Robert J. Sawyer on the bridge of the *U.S.S. Enterprise*.

The Canadian Committee for Better Television warned parents in 1967 that *Star Trek* and Bugs Bunny were not suitable for audiences aged 17 and under. Robert J. Sawyer, a writer who has won the Hugo Award (for *Hominids*) and the Nebula Award (for *The Terminal Experiment*), could certainly sympathize with young Canadians who had *Star Trek* banned from their viewing.

"My parents were typical 1960s liberal academics – they both taught at the University of Toronto – and so they wouldn't let me watch any 'violent' TV as a kid," Sawyer says. "I was just six when *Star Trek* debuted, but my older brother was 12, and they let *him* watch it. On March 9, 1967, I snuck down into the basement and joined him as 'The Devil in the Dark' had its first-ever airing. I was captivated by the mind-meld scene between Spock and the Horta. The next day I built a model of the *U.S.S. Enterprise* out of Lego. I was hooked for life."

Sawyer grew to appreciate how remarkable the series was. "I think the single most telling scene in all of *Star Trek* is in 'The Naked Time.' Riley has taken over engineering and is endlessly singing 'I'll Take You Home Again, Kathleen' over the intercom, putting everyone's nerves on edge. Remember, when this first aired there was still segregation in the US and the modern women's movement was only just getting started. Kirk – male, white, physically large, in command – looms over Uhura – female, black, physically small, a subordinate – and yells at her, 'At least try cutting him off!' And Uhura snaps back, 'Sir, if I could cut him off, don't you think I–!' There's a beat, a moment, and then it's *Kirk* who apologizes to her. Imagine that on prime-time North American television in 1966! It was only decades later that I realized how significant it was."

Sawyer's childhood friends included fellow Trekkers. "*Star Trek* was being syndicated five nights a week after school, starting when I was 10, and it was enormously popular. Even at that age, my friends and I were debating all the small details. I was the best informed of our group because I'd splurged 95 cents on the original *The Making of Star Trek* paperback. And my parents soon came to understand – as Guinan would say decades later – that the *Enterprise* wasn't a ship of war; it was a ship of peace."

Everyone has their top episodes, and Sawyer is no exception. "For many years, my favorite episode was 'Errand of Mercy.' Of course, the guest performances by John Colicos [Kor] and John Abbott [Ayelborne] are spectacular, but, again, it was that theme of peace that got to me. Kirk, representing American values during the height of the Vietnam

War, declares, 'We have the right–!' and Ayelborne cuts him off with, '–to wage war, Captain? To kill millions of innocent people? To destroy life on a planetary scale? Is that what you're defending?' Amazing. It's impossible to think of another show from that era in which the hero got such a comeuppance.

"But this century, my favorite episode is 'Requiem for Methuselah,' first because it is wonderfully Shakespearean in both theme and dialogue, and, second, because it ends with what, for my money, is the best scene in all of *Star Trek*, with Kirk admitting to being 'a young and lonely man,' McCoy rhapsodizing about the power of love that is forever denied to Spock, and Spock then proving that he *does* understand love, in his own way, when he leans over, touches Kirk, and whispers, 'Forget.'"

Sawyer has enjoyed the later *Trek* incarnations as well. "I was 27 when *The Next Generation* premiered, and each week my wife and I hosted a viewing party at our home, after which we and our friends would go out for pizza and dissect the new episode. The first two seasons were painful, to be honest, but when the series hit its stride in Season 3, I fell in love and still enjoy the *Next Gen* movies and reruns. Of the other series, *Discovery* really seems to have captured Roddenberry's vision, and it's filmed here in Toronto; I was thrilled to get to tour the sets during Season 3. But the one I'm looking forward to is the Captain Pike series, *Strange New Worlds*. The cast is fantastic, and it seems like it's going to be what we thought we were going to get but didn't with *Enterprise*."

Sawyer has written 24 novels, while the 2009 TV series *FlashForward*, starring the *Kelvin* movies' Sulu, John Cho, was based on Sawyer's novel of the same name. "Spock taught me to prize rational thought in my own life, and I think more than anything that's what I want people to take away from my novels," he says. "My books are a celebration of reason, science, and coherent philosophy, hopefully wrapped up in fast-paced, character-rich, and engrossing stories. I write a lot about paleontology – I'm as interested in the ancient past as I am in the far future – and I was thrilled when I got a letter from a woman who said she'd become fascinated by that science as a kid by reading my books and had just completed her Ph.D. in a related field."

"*DISCOVERY* REALLY SEEMS TO HAVE CAPTURED RODDENBERRY'S VISION... I WAS THRILLED TO GET TO TOUR THE SETS DURING SEASON 3."

ROBERT J. SAWYER

Asked about memorable feedback he has received from readers, he says, "There were two reactions that just blew me away. When Amazon started its Canadian operation, Jeff Bezos was grilled by *Maclean's*, Canada's national newsmagazine, which demanded to know what business he had selling books in Canada, given that he probably didn't even read any Canadian authors. Bezos replied, 'That's not true – I read Robert J. Sawyer.' Even better was an interview with Marvin Minsky, the founder of the artificial-intelligence lab at MIT, who said, 'Lately, I'm inspired by ideas from Robert J. Sawyer.' Wow!

"I love slipping sly little references to *Star Trek* and *Planet of the Apes* into novels, and a subset of my readers enjoys finding those Easter eggs. It was a bit tricky to do that with my latest book, a hard-science-fiction alternate history of the Manhattan Project called *The Oppenheimer Alternative*. Still, it tickled me to have real-life computing pioneer John von Neumann echoing Richard Daystrom by declaring, 'I designed the calculating elements used in ENIAC, and I know they are as archaic as dinosaurs compared to what we will build here – a whole new approach.'"

You can find out more about that book and Sawyer's other work at sfwriter.com.

02 Spock mind-melds with the Horta in "The Devil in the Dark" – a scene that captivated a young Sawyer.

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Inside Trek

TOP 10 KIRK MOMENTS!

Confronting Khan, blowing up the *Enterprise* and more...

KIRK QUIZ

Test your Kirk knowledge

EXCLUSIVE FICTION!

Clash of the Titans: Kirk v Q!

James T. Kirk

SUPPLEMENTAL

CLASSIC KIRK

Exclusive archive image!

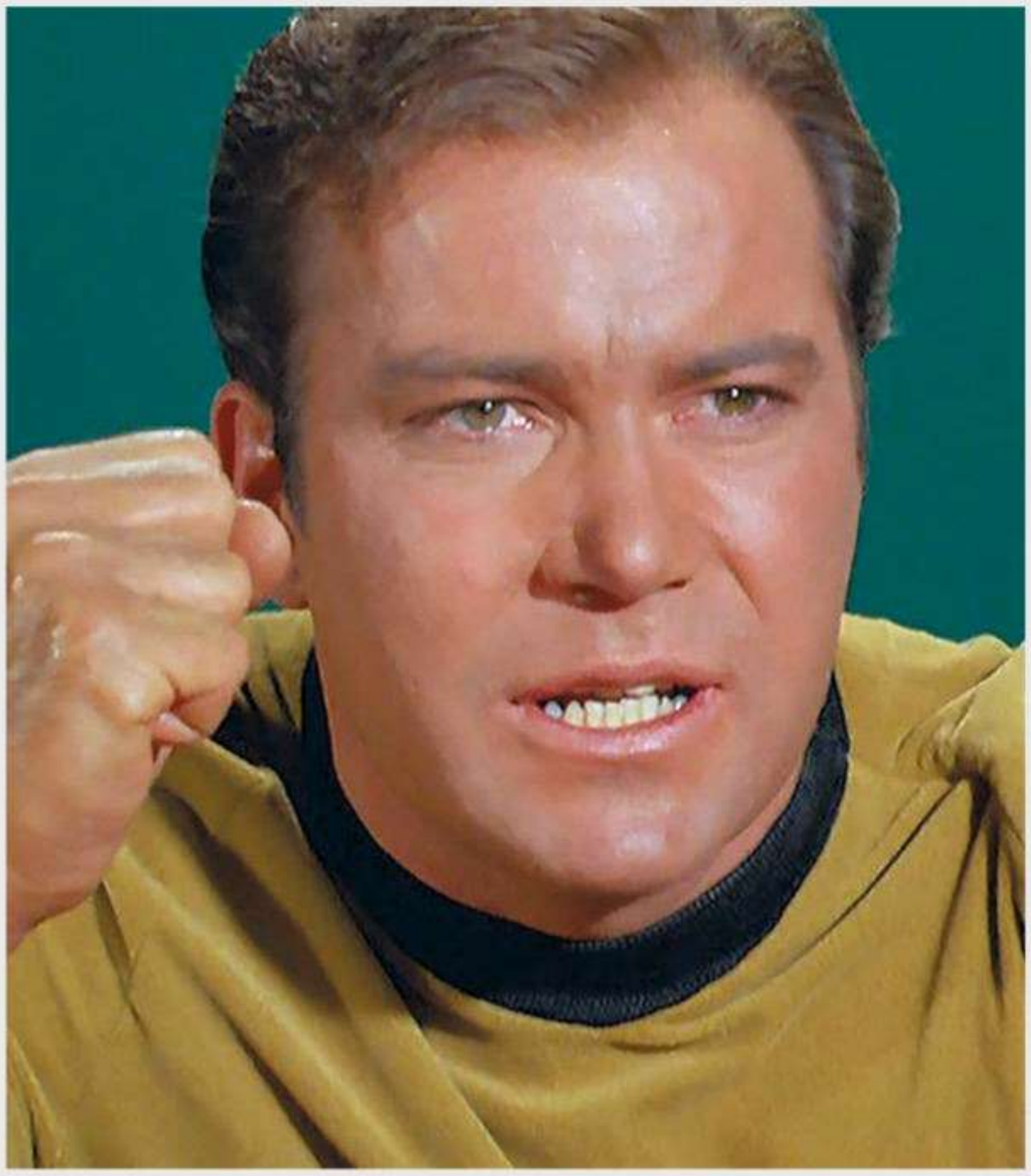
CAPTAIN FANTASTIC!

Kirk's stellar life and career profiled!!

TOP 10 KIRK MOMENTS

A BOLD EXPLORER WHO TOOK US TO THE FINAL FRONTIER – AND BEYOND! – JAMES T. KIRK'S EXPLOITS OVER THE COURSE OF THREE SEASONS AND SEVEN FEATURE FILMS IS THE STUFF OF LEGEND AS WE HAVE WATCHED HIM BEAT THE ODDS, CHEAT DEATH, AND CHARM LADIES AND FANS ALIKE FOR OVER 50 YEARS. REDUCING ALL OF HIS GREATEST MOMENTS TO 10 IS A DAUNTING TASK, BUT AS THE GREAT MAN ONCE SAID, "MAY FORTUNE FAVOR THE FOOLISH..."

WORDS: JONATAHAN WILKINS



10 "RISK IS OUR BUSINESS"

STAR TREK, "RETURN TO TOMORROW"

Kirk's rousing speech in the original series' second season episode, "Return to Tomorrow" sums up the ethos of *Star Trek* beautifully. Rather than command, Kirk inspires.

"They used to say if man could fly, he'd have wings… but he did fly. He discovered he had to. Do you wish that the first Apollo mission hadn't reached the moon, or that we hadn't gone on to Mars or the nearest star? That's like saying you wish that you still operated with scalpels and sewed your patients up with catgut like your great-great-great-great-grandfather used to. I'm in command. I could order this. But I'm not because Dr. McCoy is right in pointing out the enormous danger potential in any contact with life and intelligence as fantastically advanced as this. But I must point out that the possibilities, the potential for knowledge and advancement is equally great. Risk… risk is our business! That's what this starship is all about… that's why we're aboard her!"

09 FINDING DAVID

STAR TREK II: THE WRATH OF KHAN

The climax of the 1982 movie *Star Trek II: The Wrath of Khan* is rightfully focussed on the death of Spock. After all, he is a character we had come to know over the course of 79 live action episodes, 22 animated episodes, and two movies. But amongst the scenes in which the crew of the *Enterprise* mourn the loss of their first officer, comes a key scene for Kirk as he embraces his estranged son – uneasily at first, but eventually with warmth. Kirk losing his friend but finding his son is cruelly reversed in the next film, but we can only hope that David and his father were able to spend time together before his fateful transfer to the *U.S.S. Grissom*.

08 OVER-TURNING AN EMPIRE?

STAR TREK, "MIRROR MIRROR"

Kirk's final words to the Mirror Universe version of Spock during the second season classic episode lay the groundwork of peace in a universe where savagery, cruelty, and deceit define the society. We never quite discover whether Kirk's challenge causes the ripple of change intended but the captain certainly reaches the Vulcan, whose adherence to logic is similar to Spock's in our universe.

07 "KHAN!"

STAR TREK II: THE WRATH OF KHAN

It's a movie scene that has been spoofed, imitated, and replayed many times but Kirk's angry, quivering, rage-filled shout of his nemesis's name is actually a very clever bluff by the Admiral. If Kirk *was* trapped in the Genesis cave, the anguish behind the yell would be totally justified. But, here's the thing, *he isn't* trapped. By this point Kirk had communicated to Spock – "by the book" – how they could escape. But this couldn't be done if Khan was still in the vicinity. So the yell was made to satisfy Khan that he had bested Kirk. Once again, however, Kirk had used his formidable tactical skills to stay one step ahead of his enemy.

05 "I AM KIROK!"

STAR TREK, "THE PARADISE SYNDROME"

Given his experience of being married in this third season episode, it is of little surprise that Kirk remained a bachelor for the rest of his life. Kirk's wife, Miramanee, was the daughter of the high chief of a peaceful alien tribe. Kirk – or Kirok as he was then named after losing his memory – was believed to be a god by the tribespeople. Retaining enough of his memory to bring lamps, food preservation and irrigation to the tribe the story shows Kirk without the formalities of being a Starfleet captain.

Falling pregnant, Miramanee was tragically killed when the erstwhile captain failed to exhibit any godlike powers. Stoned by the angry mob, he is saved by Spock and McCoy, but Miramanee is fatally injured. His memory restored, Kirk listens as Miramanee tells him how much she loves him and expresses her hope that they will have many children, when she recovers. A devastated Kirk reciprocates her love for him as she dies in his arms.

06 FIZZBIN!

STAR TREK, "A PIECE OF THE ACTION"

Kirk's ability to think on the spot, often in the face of incredible danger, often plays a key part in his adventures. This ability to improvise really comes to the fore in the most amusing way on the planet Sigma Iotia III where the planet's entire culture had been influenced by Chicago gangsters of the 1920s.

Held captive, Kirk creates a distraction by inventing a nonsensical card game, inventing rules that become more and more ridiculous as he goes. The distraction works and the landing party are able to overpower their perplexed captors in the confusion.

04 KIRK IN GOOD SPIRITS

STAR TREK, "DAY OF THE DOVE"

Manipulated into battle against a Klingon named Kang by a malicious alien entity, Kirk sends the true enemy packing as he joins forces with his foe and commands his crew to lay down their arms and act jovially. Given the captain's difficult relationship with the Klingons, it's nice to see hostilities cease, albeit temporarily, in this third season episode.

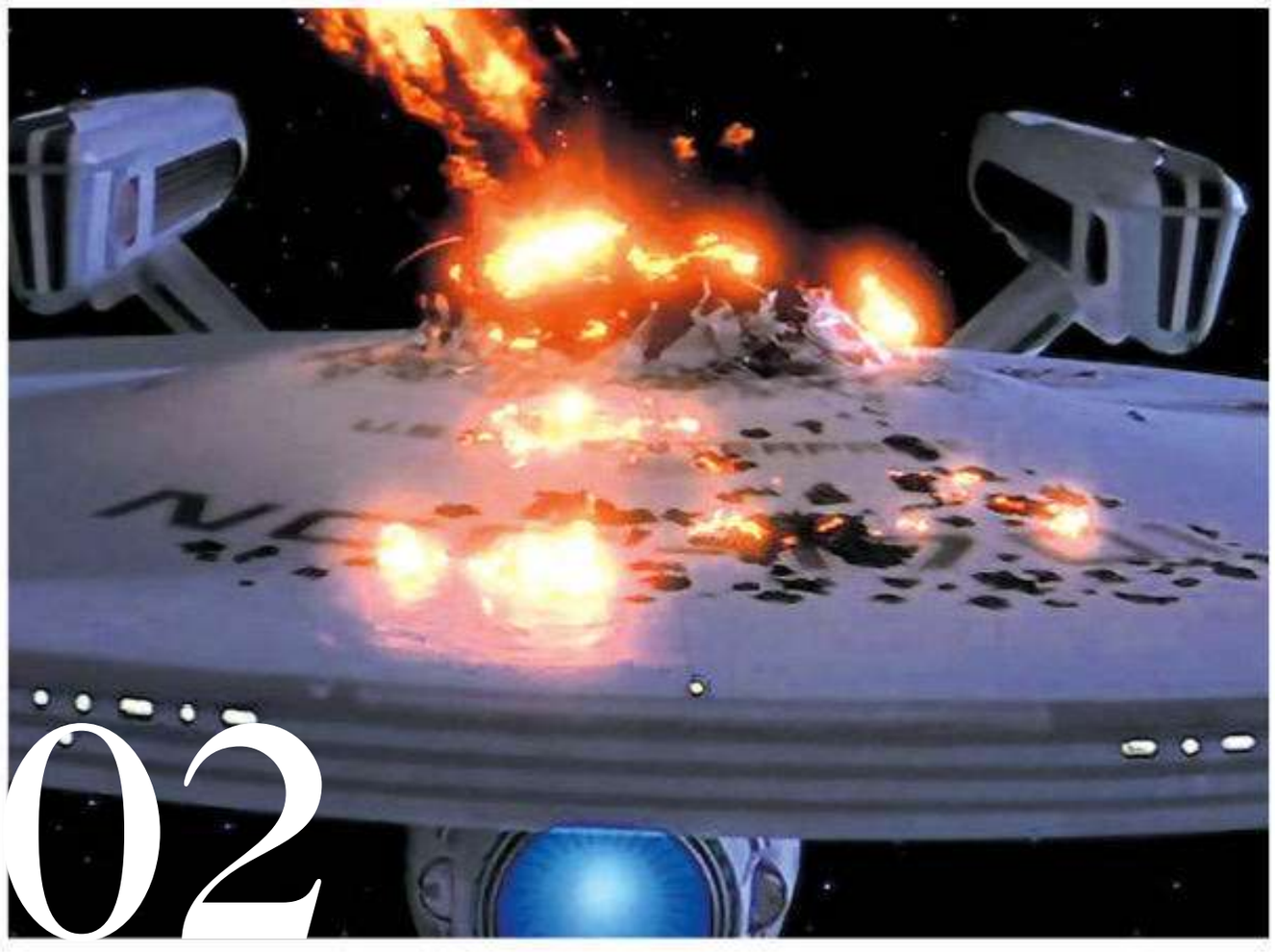
03

LADY KILLER

STAR TREK, "THE CITY ON THE EDGE OF FOREVER"

James T, Kirk's reputation as a ladies' man may have been exaggerated over the years, but not by much. An emotionally draining episode from the first season, "The City on the Edge of Forever" sees Kirk falling for Edith Keeler, a social worker, whose death is crucial to ensure the timeline that sees fascist Germany defeated during World War II remain intact. In a tragic turn of events, Kirk must prevent Doctor McCoy from saving Keeler from a road accident.

"I could have saved her!" McCoy exclaims. Clutching the good doctor, his face a mixture of sadness and anger, Kirk has no words. It falls to Spock to sum up his friend's feelings, "He knows, Doctor. He knows."



02

KIRK SACRIFICES THE *ENTERPRISE*

STAR TREK III: THE SEARCH FOR SPOCK

One of the ongoing themes in the first four *Star Trek* movies is Admiral Kirk's desire to get back aboard the *Enterprise*, commanding the crew as they seek out new lifeforms and… well, you know the rest. In *Star Trek III: The Search for Spock*, he sacrifices the ship he is so desperate to return to – and which he has so much history with – in order to buy him time and even the odds in his gambit to rescue Spock.

"My God, Bones. What have I done?" Kirk whispers to McCoy, as the *Enterprise* falls through Genesis' burnt orange sky. His response sums up Kirk's tenacity: "What you had to do. What you always do. Turn death into a fighting chance to live."

01

"WHAT DOES GOD NEED WITH A STARSHIP?"

STAR TREK V: THE FINAL FRONTIER

Few captains can claim to have saved the universe with a single, simple question, but Kirk's simple enquiry to the mysterious force beyond the Great Barrier – claiming to be God – stops a force of unimaginable power wreaking havoc on our universe. It's a query that puts Kirk directly into harm's way, into a position where he could face his worst fear: to die alone.

Given his reputation for being a man of action, seeing the unarmed captain question an all-powerful foe with no weapons or backup only emphasises his bravery.

It's also a distant echo of his confrontation with Gary Mitchell's delusions of godhood in *Where No Man Has Gone Before* all those years before. "Above all else, a god needs compassion!" False deities nil, Captain Kirk 2.

CAPTAIN'S LOG – SUPPLEMENTAL

What do you think? Write to startrekmagazine@titanemail.com and tell us your favorite Kirk moments!

Making a Difference:

A PROFILE OF JAMES T. KIRK

James T. Kirk is renowned as a legendary warrior and explorer, a steadfast Captain, a devoted friend, a serial violator of temporal rules and the Prime Directive, and a "chick magnet." These qualities are on display from the start. "Where No Man Has Gone Before" shows us the fearless explorer at the edge of the galaxy; the man who does his utmost to save Mitchell, his friend of 15 years; the Captain who will sacrifice the friend to save his crew, and fight if he has to.

BY K STODDARD HAYES

01

01 Kirk tries to take down Khan as the two men lock horns in "Space Seed."

Legendary Warrior

Kirk's fighting ability is undeniable. Most people think first of his hand-to-hand fights, often against a much stronger opponent such as Khan, the Gorn, and even Spock. ("Space Seed" "Arena" "This Side of Paradise" "Amok Time") He's so famous for these that movie audiences for *Generations* cheered the moment when Kirk bursts out of the Nexus and starts pounding Soran, who had conclusively pounded Picard. Beating up bad guys is Kirk's thing, not Picard's.

Many of Kirk's greatest fights are not face to face, but ship to ship. While he excels at standard battle tactics, he often uses unconventional ones. He has gained the upper hand by playing dead ("Journey to Babel"); mirroring a cloaked ship's movements to appear as a sensor "echo" ("Balance of Terror"); using a nebula's sensor interference to blind the enemy (*The Wrath of Khan*); and even bluffing with the imaginary corbomite self-destruct device ("The Corbomite Maneuver" "The *Enterprise* Incident"). Kirk's tactical brilliance and cool head are at their best in "Balance of Terror." Through move and counter move in an hours long encounter, Kirk keeps raising his estimation of the Romulan Captain's tactical skill, and revising his own tactics to match, until he turns an accidental signal into a winning advantage.

Pushing the (Regulation) Envelope

On their first five-year mission, Kirk and the *Enterprise* truly go where no one had gone before, farther out than any previous Federation vessel, and even far beyond the galaxy ("By Any Other Name"). They make more First Contacts than almost any other crew. After years of exploration and alien encounters, Kirk becomes a serial rule breaker, trusting his judgment more than the regulations.

Temporal agents call Kirk a "menace" with 17 violations in his record ("Trials and Tribble-ations"). Four of his six on-screen violations were accidental, and only two of those involved significant meddling. The Guardian's portal trip and the incursion into a US Air Force base in 1969 were made to protect the Prime timeline, and to rescue officers ("The City on the Edge of Forever" "Tomorrow is Yesterday"). Two deliberate trips, to study the mid-20th Century ("Assignment: Earth"), and to kidnap some humpback whales (*The Voyage Home*), were officially sanctioned.

Kirk's Prime Directive violations are much more frequent, and all are deliberate. Sometimes he intervenes in a world that has already seen outside interference ("A Piece of the Action" "Patterns of Force" "A Private Little War"). More often, he's trying to save his ship and crew even if he has to disrupt a world's development ("A Taste of Armageddon" "Return of the Archons" "Bread and Circuses"). This is, of course, exactly what the

WHILE KIRK EXCELS AT STANDARD BATTLE TACTICS, HE OFTEN USES UNCONVENTIONAL ONES.

Prime Directive is intended to prevent. Starfleet officers are supposed to die rather than contaminate a pre-warp society.

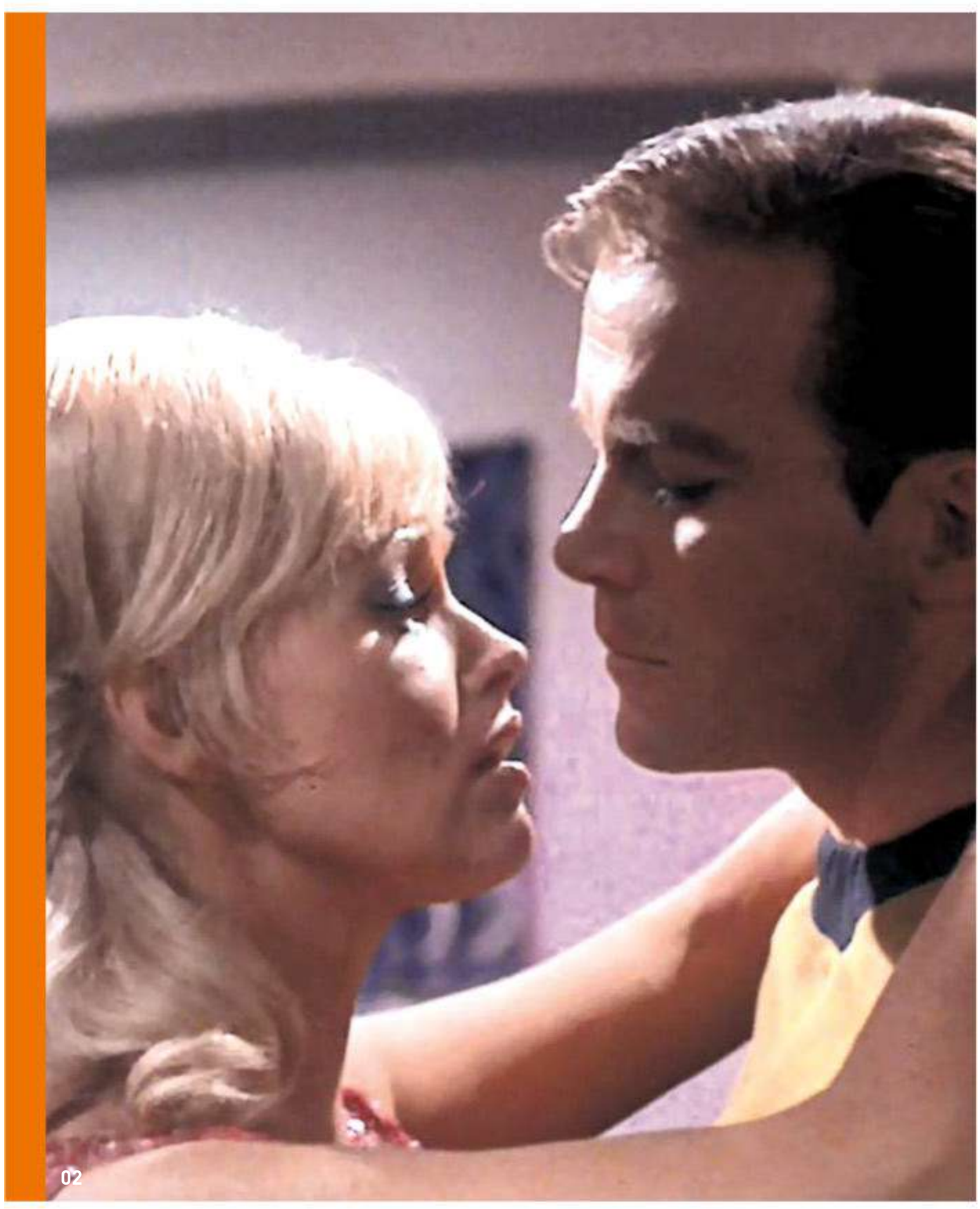
In "The Apple," Kirk rationalizes that destroying Vaal is not disrupting but *restoring* the natural development of Vaal's people after the computer "god" kept them in cultural stasis for centuries. Since Kirk has never, as far as we know, been disciplined for these violations, his arguments must be persuasive to his superiors.

Cherish the Ladies

Kirk the "chick magnet" is first seen in Eve's attraction to him in "Mudd's Women." How much of a chick magnet is he really? No question, Kirk likes women and women like him. In 78 episodes, he has the overwhelming number of romantic liasons. Yet this is the one area of his life where he has always failed. Casual encounters, sure. He enjoys those and so do his partners – even when they are aliens trying to exploit him! Long-term relationships? He's had four or five serious romances, and none have lasted.

It's been argued, by Kirk and almost everyone else, that his commitment to his ship keeps him single. And the women he loves deeply don't want to take second place, which speaks to the quality of the women Kirk falls for. Yet he spends years on the ground as an Admiral and a retired officer, where there's no barrier to a long term commitment. And still, he remains single.

At the end of his life, trapped in the Nexus, Kirk tries to fix that one thing: he's going to redo his past and ask Antonia to marry him. Meaning, when he was with her in real life, he could have proposed – but he didn't. The barrier is not duty or career, but something in Kirk himself, that can't commit to the intimacy of a permanent romantic relationship. (*Generations*)



02 Eve sizes up Kirk in "Mudd's Women."

03 Kirk fights for his life as Mr. Spock tries to kill him in "Amok Time."

Best of Friends

Kirk's failures in romance contrast sharply to the friendships he forms with other captains, admirals, and civilians, all on first name terms with him. He never stops caring even for Finney ("Court Martial") and Mitchell, who try to destroy him. Among all these, three become close, lifelong friends: Scotty, McCoy and especially Spock.

As he carries the often crushing burden of command, Kirk relies heavily on all of them, particularly McCoy, for advice and emotional support. If their lives are at stake, he'll do anything for them, and not just because he is their commanding officer. When Scotty is caught literally red-handed at a murder scene (three times!), Kirk takes on a whole planet to prove his innocence ("Wolf in the Fold"). When McCoy jumps through the Guardian's portal, would Kirk risk losing himself in time to save his friend, even if all of history wasn't at stake? Of course he would ("The City on the Edge of Forever").

Spock, above all, gives Kirk the chance to show how deep and how far his friendship goes. Told that Spock will die of *pon farr* if he doesn't return to Vulcan immediately, Kirk disobeys the Admiralty and risks his career to bring Spock home. On Vulcan, Kirk enters a death combat because he believes it's the only way to save Spock ("Amok Time").

The second time Kirk puts Spock above his career, Spock is already lost to him, killed in the Genesis incident. Kirk and his officers hijack the *Enterprise* to the Genesis planet, risking court martial and more, just to bring Spock's body and his *katra* to Vulcan. Finding that Spock has been reborn is an unexpected reward for their crime (*The Search for Spock*).

03

Fear and Failings

If Kirk's greatest fear is losing his best friend, second is the fear of becoming useless. His leadership has saved his crew, whole planets, the Federation and even the galaxy. Losing that power to make a difference terrifies him, as we see when he is replaced by a machine ("The Ultimate Computer"), and struck by debilitating aging ("The Deadly Years").

After his promotion to Admiral, Kirk's experience and maturity don't save him from mistakes he makes because of this fear. Without his ship, Kirk begins to feel that terrifying uselessness. So he takes the *Enterprise* into danger on two occasions when disaster threatens the Federation. In the V'ger incident, he tramples over Decker's claim to command, rationalizing that the emergency demands an experienced Captain (*Star Trek: The Motion Picture*).

When Khan attacks the Genesis Project, Kirk takes a crew of cadets on this critical mission, instead of telling the Admiralty to find an experienced crew. And then, confronting the captured *Reliant*, he makes one of his rare strategic mistakes, leaving his ship exposed to Khan's ambush, because he trusts another Starfleet ship and his own experience. The years of ground duty were as bad for him as he feared, dulling the keen edges of tactical skill and survival instinct that had always kept his ship safe before (*The Wrath of Khan*).

Luckily, Starfleet recognizes its mistake and restores him to the rank of Captain and command of the newly commissioned *Enterprise A* (*The Voyage Home*). Though Kirk does eventually retire, he never forgets the lesson of his promotion. He gives his last bit of wisdom to his successor, Picard: "Captain of the *Enterprise*? Whatever happens, don't let them get you out of that chair. Because while you're there, you can make a difference." (*Generations*)

THE BAD BOY: KIRK PRIME VS KELVIN KIRK

In the Kelvin timeline, Jim Kirk has all of Kirk Prime's best qualities: strategic genius, charm, toughness in a fight, leadership, loyalty to his friends, and unbreakable courage and resolution. But, raised by a bullying stepfather, young Kirk's toughness and courage become recklessness. He's a "genius level serial offender" who hangs out at a bar just to pick up women and get into brawls. As a cadet, he uses his brilliance and his chick magnet charm to cheat on a crucial exam, and nearly gets himself expelled (*Star Trek (2009)*).

Because of the *Nerada* incident, Kelvin Kirk rises to command years earlier than Kirk Prime. And he's not ready. He violates the Prime Directive to rescue Spock (at least that's consistent with Kirk Prime!), lies about it, and gets himself demoted again, until Khan and Admiral Marcus unleash their havoc. (*Star Trek Into Darkness*). Kelvin Kirk needs years more experience, and a long period of deep space command, before he becomes a mature and thoughtful Captain like the Kirk we first met in "Where No Man Has Gone Before." (*Star Trek Beyond*).

EXCLUSIVE FICTION

All That Most Maddens and Torments

STORY: CHRISTOPHER COOPER
ILLUSTRATION: KLEBS JR

A sudden torrent of icy black water slammed across the deck, tearing the helmsman from the wheel and whipping him away into the boiling darkness, his petrified screams lost in the howling wind.

Captain James T. Kirk lunged forward and grabbed at the helm, its spokes spinning furiously. Gripping the handles, he clung to the wheel and set his whole weight against it, struggling to keep his vessel on course as his ship bucked and lurched ferociously towards starboard. He knew his crew, too, would be playing their part, doing all that they could to guide her safely through this maelstrom. Another wave hit, threatening to loosen Kirk's grip on the heavy wooden wheel and drag him tumbling overboard. Somehow, the captain held firm and redoubled his efforts, his mouth clenched tightly shut as salt water forced its way through his nostrils.

Then, just as quickly as it had begun, the violence of the storm had passed, leaving Kirk exhausted and bewildered, his ship adrift on a suddenly calm sea. He watched the tumult of clouds drifting away, orange and electric blue sparks skipping unnaturally between them, the spectacle dissipating as it drifted towards the horizon, leaving only stars sparkling in the cool night sky.

Kirk felt out of place, out of time. Where was he?

"Fascinating."

For the briefest of moments, Kirk's heart lifted. Spock! But how could it be? His old friend was so very far away. He didn't care to recall how long it had been since they'd last spoken.

"Captain, are you injured?" The voice spoke again. No, not Spock. Someone else. A voice that was warm, measured, with a hint of concern, yet also… mischief?

Standing close by was a tall, debonair individual whom Kirk didn't recognize as a member of his crew and knew instinctively was not a man to be trusted. The ostentatious admiral's uniform he was wearing was also something of a giveaway.

"Who are you, and what are you doing on my ship?" Kirk demanded.

"Now, now, mon Capitan. Is that any way to welcome a superior officer?" The Admiral smirked.

"They'll promote anyone these days," Kirk replied, as he quickly took the measure of the man. He had a classically noble face, with features worthy of a Michelangelo sculpture and fathomless eyes that overflowed with self-importance, as if he knew all the secrets of creation but preferred to keep them under his bicorne hat.

"Your name, 'Admiral.'" Kirk insisted. "Or perhaps you'd like to take a tour of my ship, starting with the brig?"

"Admiral Q at your disposal," replied Q with a respectful bow. "It is my honor to finally make your acquaintance, Captain James Tiberius Kirk. I've heard so much about you."

"Admiral… 'Q?'"

"Mon plaisir."

"Never heard of you."

"I precede my reputation."

"That's probably for the best. The brig is this way."

"I'm sure your facilities are most comfortable, but there'll be time for that soon enough. I would say you have a more pressing concern," said Q, glancing out to sea.

Kirk frowned and turned to peer in the direction the stranger had indicated. He saw nothing at first, then a snow-white dorsal fin broke the still surface, perhaps 200 yards to port, followed by a broad, glistening back, riven by ugly scars.

"There she blows," came a cry from somewhere ahead.

"Is that… a whale?" Kirk murmured to himself, observing the majestic sight. Why did he feel such a pressing compulsion to pursue it?

"Astonishing creatures," marveled Q. "And most excellent company. How they tolerated humankind for so long, I'll never understand. I believe you have some history there?"

Kirk continued to stare after the whale, lost in a memory he couldn't quite connect with. "Yes. Yes, I suppose I do," he said distantly.

"Then you must act with the utmost alacrity, otherwise the leviathan will defy you once again," Q declared, but Kirk barely heard him above the sudden pounding of blood in his ears. There was no time to waste.

"Hoist the mainsail. Ahead, maximum speed!" he bellowed, once again taking the helm, thoughts of the intruder slipping from his mind. All he knew was that he had to catch that whale, at any cost.

The ship tacked towards the beast and began to gain speed. A strong following wind had whipped up as if in answer to Kirk's direct order, and the ship's vast canvas sails billowed majestically, carrying the vessel closer, ever closer, to its prey. Kirk grinned, enjoying the rush of clean, unfiltered air and sea spray against his skin. This must have been how it felt to command such a glorious craft all those centuries ago… and Kirk caught himself mid-thought.

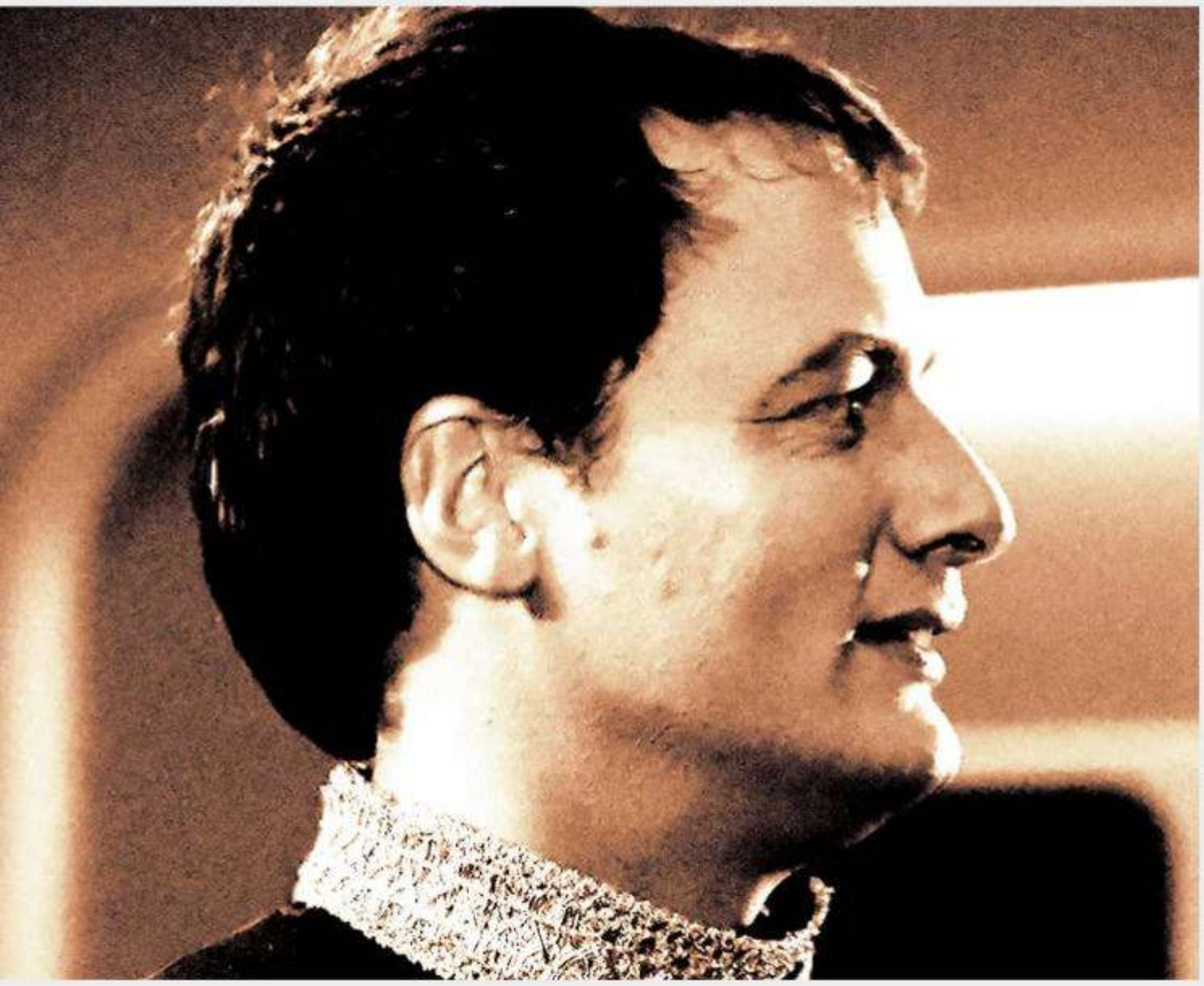
He wasn't where he should be. None of this made sense.

"Don't lose focus, dear Captain," Q reassured him, his eyes sparkling with rapt interest. "You have a mission to complete."

Kirk blinked. He could feel the contours of the wheel's handles, the sodden cloth against his skin, smell the salt air… "But this isn't real. None of it. This can't be possible!" he told himself, struggling to reconcile his sense of self with the world happening around him.

"What is reality but a construct of your own mind?" said Q. "What you perceive is all that matters."

Kirk gazed at the stranger, who now stood at the captain's shoulder with a look of glee on his face. There was something about this 'Q' that seemed familiar, but Kirk couldn't quite place it. For no reason, a giant black cat sprang into his thoughts. "Did you create all this?" Kirk heard



himself ask, although he didn't know quite why.

"I am merely a casual observer," Q smiled back. "But believe me, I am thrilled to be here, for this moment."

The sound of raised voices on the main deck caught Kirk's attention. Several men were preparing a device of some kind, a contraption of brass and polished wood, mounted on a pivot at the prow of the ship. He watched as they loaded it with gunpowder and slipped a steel rod with a barbed spike at the end into the barrel. Kirk felt his blood run cold. A harpoon gun. This ship – his ship – was a whaler!

"No," he gasped. How could he ever be party to such slaughter? Whatever it was he was experiencing, the disconnect to any recognizable reality hit Kirk like a hammer. Was his mind no longer his own? Was some external force weighing down on the instincts he had always relied on? Fighting against the fug of paranoia, Kirk knew one thing – Q was at the center of all this.

"What are you doing to me?" Kirk challenged his tormentor, their faces mere inches apart. What he didn't expect to find was sorrow and respect in the man's eyes.

"This is all you," Q answered, gently.

"Then why would I invite you along for the ride? What are you, Q?"

"A long-time admirer, making up for missed opportunities," said Q, quite sincerely. "Opportunities which you are running out of."

Kirk frowned. "Is that a threat?"

"An observation," replied Q.

A sudden cry from the rigging interrupted Kirk's thoughts. "Ship ahoy!"

He hurried over to the port bulwark and scanned the sea. There, closing in fast and evidently with the same target in its sights was another whaler, her hull adorned with row upon row of ivory teeth, daggers ripped from the jaws of its conquests and set in a grimace that lent the vessel the look of a vile, skeletal predator. The captain stared at the aged ship in disbelief. It surely hailed straight from the pages of a novel he'd first read as a schoolboy.

"It's the *Pequod*!"

Q's eyes widened; a look of genuine shock flashed across his face. "Did you say… Picard?!"

"*Pequod*," Kirk corrected him. He felt like laughing. "The *Pequod*. From the novel, *Moby Dick*. Captain Ahab's ship." Despite everything his senses were telling him, Kirk was now in no doubt that this world, all of it, was a work of fiction. Q's fiction.

"I admit, I'm not much of a reader," Q blustered, and Kirk could have sworn that for some reason he looked relieved. Determined to rectify that, he grabbed the fake admiral by the collar.

"You're going to tell me where you've taken me, right now," Kirk demanded.

"Don't disappoint me, Captain. You're so much better than some muscle-headed thug. I expect more of you."

"What is this place? Where am I? Tell me!"

"Priorities, mon Capitan. I am not your enemy."

Kirk suddenly remembered the creature he was pursuing, the grim silhouette of the *Pequod* bearing down on it, and the loaded harpoon gun on his own ship. Real or not, the fate of the great white whale rested in his hands.

The *Pequod* was now alongside, racing past Kirk's ship, and he could hear its captain screaming orders at the

KIRK GAZED AT THE STRANGER, WHO NOW STOOD AT THE CAPTAIN'S SHOULDER WITH A LOOK OF GLEE ON HIS FACE. THERE WAS SOMETHING ABOUT THIS 'Q' THAT SEEMED FAMILIAR…

crew – deranged, determined, just as he'd always imagined Ahab's voice to sound. He looked across to see if he could get a glimpse of the infamous literary figure but was surprised when he finally located him. Ahab was nothing like the bearded whaler described in the book. This man was dressed more like a pirate, grey hair falling across tanned skin, a battered pendant shining against his bare, muscular chest. Kirk recognized that insignia. It was part of him. Part of who he was. And he knew the man, too.

"Khan," Q observed. "Fascinating."

Releasing Q, Kirk vaulted over the balustrade that separated the helm from the main deck and hurtled towards the men who were already aiming their harpoon gun at the beleaguered white whale. A few of them put up a fight, but Kirk soon wrested control of the weapon from them.

"You have a choice to make, Captain Kirk," Q shouted, somehow still at Kirk's side. "Vengeance or victory. Which will it be?"

"If you think those are my only options, you don't know me at all," Kirk shouted back.

He swung the harpoon gun away from the whale and for a moment Khan was centered in its crosshairs. But killing Khan was not Kirk's intent. Finding his target, he fired. In a flash of gunpowder, the harpoon lashed out, trailing strong rope behind it, and found its mark. With a thundering impact, the barbed arrowhead buried itself deep into the uppermost third of the *Pequod*'s rudder.

"Hard to starboard," Kirk bellowed.

He felt his ship turn instantly and watched the harpoon line pull taught. Then came the roar of straining, splintering wood, and the *Pequod*'s rudder tore away from its fixings, taking a good section of hull along with it. Kirk barely registered Khan's angry reaction, more concerned with the glistening shape in the water now making good on its chance for freedom. He watched as Moby Dick swam away, white skin bathed in starlight, and was reminded of a ship named *Enterprise*.

* * *

Kirk blinked. Sulu and Chekov were calmly monitoring the ship's navigation systems. Commander Scott was helping Uhura configure her communications station, and Spock was discussing sensor readings with Bones. He was back on his ship. On the *Enterprise*. But…

"Well done, Captain. I knew you had it in you," said Q, delighted.

Kirk rose from his chair and stepped towards the maddening visitor, his memories falling back into place. "What is this all about, Q? Why am I here, of all places?"

"The bridge of the *U.S.S. Enterprise*, NCC-1701. The place you were happiest of all," Q smiled, still wearing his admiral's outfit. "You made it. You should be proud of yourself."

"This ship was retired long ago," Kirk said, although how he longed for that not to be so. "I was on the *Enterprise*-B. She was caught in a gravimetric distortion. Was that your doing?"

"A little. The result of youthful exuberance for which I can only apologize," Q shrugged. "But you're missing the point. You've survived the trauma, held on to the essence of 'you'. Not everyone who transitions into the Nexus is so fortunate. I'm impressed."

"The 'Nexus'?"

"I've said too much already, and I really shouldn't be here," Q waved, dismissively. "You'll get used to the place soon enough. Farewell, mon Capitan. It has been my honor."

And Q remained exactly where he was standing, confusion etched on his brow. "Now, this is unexpected," he murmured, distractedly. "Why am I still wearing this ridiculous uniform?"

Kirk considered Q for a moment and understood. "'This is all you.' That's what you said."

"Did I?" Q looked evasive.

"Moby Dick, the *Pequod*… I conjured them from my mind. My memories."

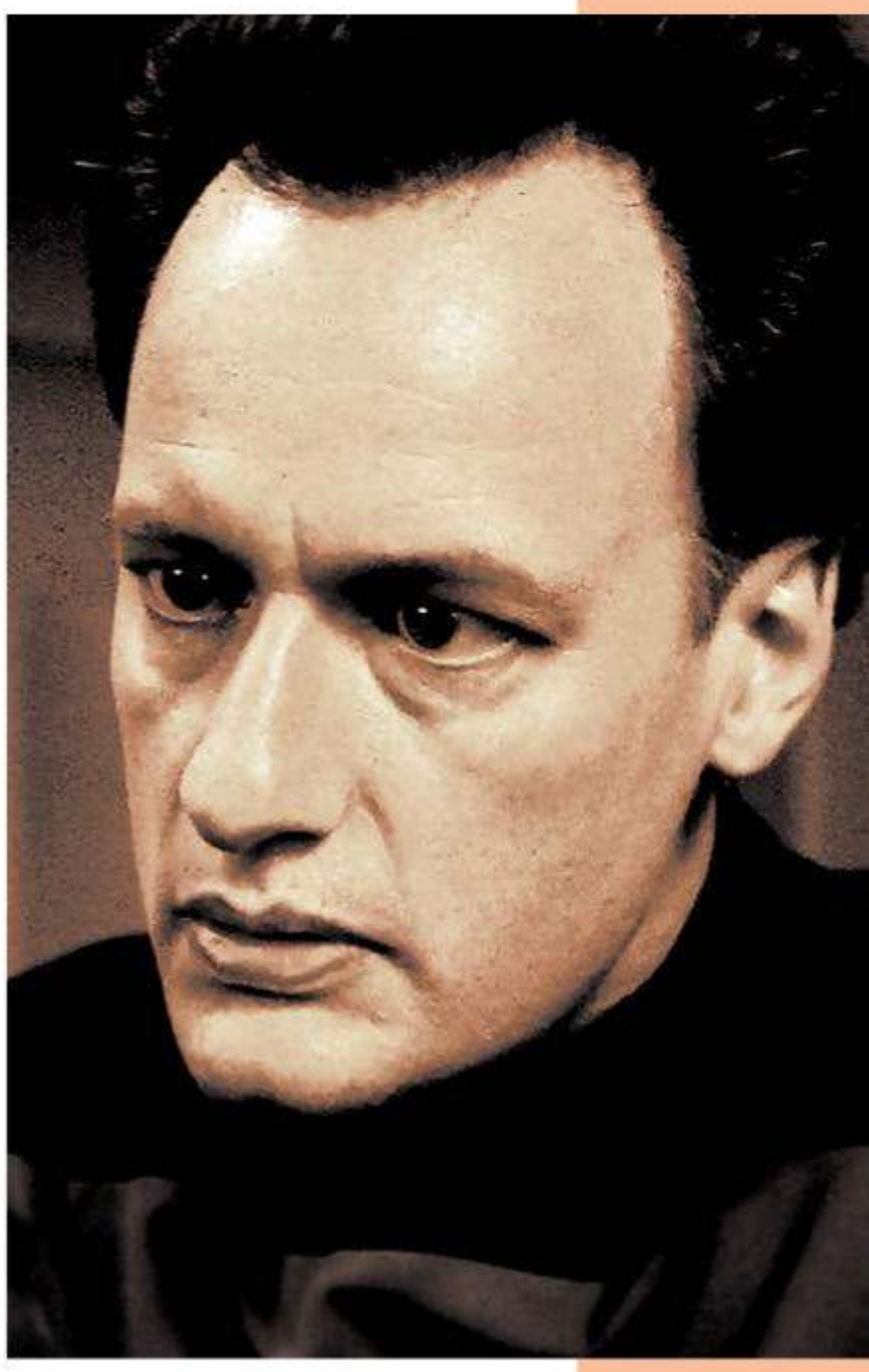
"You did."

"And this too. This *Enterprise*," Kirk looked around his bridge, recalling how much he'd loved his ship, his crew. "I control this reality."

Q remained silent.

"Which means you can't go anywhere without my say-so," Kirk reasoned.

"Would you really wish to spend an eternity in here, with me?"



Kirk considered this. "Fair point," he said. "But I have to know. The ship – out of danger?"

"Yes," said Q. "Now, if you'd excuse me, I have other captains to entertain."

Less than an instant later, Q was gone.

- **A former editor of *Star Trek Magazine*, Christopher Cooper is a novelist, comic strip writer, cartoonist, and playwright. His full-cast audio drama, *Torchwood: Sargasso*, was a finalist in the 2020 Scribe Awards, and his latest *Doctor Who* audio drama is available now.**

- **Klebs Jr is a Brazilian artist and writer who runs IHQ Studios. His work has appeared in titles by DC, Marvel, Malibu, Valiant and more. He recently published his graphic novel, *Country at Arms*, which won the HQMIX award in Brazil for best mini-series.**

BY PHOEBE HEDGES

Academy Training

CAPTAIN KIRK EDITION

ALL QUESTIONS ARE ABOUT THE PRIME TIMELINE, UNLESS OTHERWISE STATED!

EASY

01 What is Captain James T. Kirk's middle name?

a. Timothy
b. Thomas
c. Tiberius
d. Taliesin

02 When did James Kirk graduate from Starfleet Academy?

a. 2245
b. 2252
c. 2255
d. 2248

03 From whom did Captain Kirk inherit command of the *USS Enterprise*?

a. Jonathan Archer
b. Michael Burnham
c. Jean-Luc Picard
d. Christopher Pike

04 Who as Captain Kirk's Wife?

a. Carol Marcus
b. Miramanee
c. Janice Lester
d. Janice Rand

05 What is the name of the unbeatable test that Kirk defeated during his time at the Starfleet Academy?

a. Bridge Officer's Test
b. The Kobayashi Maru Simulation
c. The Combat Simulation Smorgasborg
d. The Psychosimulator test

MEDIUM

06 How many times has Captain Kirk officially faced a court martial?

a. 2
b. 1
c. 4
d. 3

07 To which planet did Kirk exile Khan Noonien Singh?

a. Ceti Alpha VI
b. Camus II
c. Ceti Alpha V
d. Sol III

08 Which ones of these is not a quote from Captain Kirk?

a. "Without freedom of choice there is no creativity. The body dies"
b. "The needs of the many outweigh the needs of the few, or the one"
c. "I haven't faced death. I've cheated death. I've tricked my way out of death and patted myself on the back for my ingenuity; I know nothing."
d. "You either believe in yourself or you don't"

09 On what ship did Kirk embark on his first deep space assignment?

a. *USS Farragut*
b. *USS Enterprise*-A
c. *USS Republic*
d. *USS Reliant*

10 In what year did Kirk destroy the *USS Enterprise*?

a. 2270
b. 2285
c. 2293
d. 2294

HARD

11 What is the Kirk Epsilon Maneuver?

a. Disarming your opponent by lulling them into a false sense of security before kicking away their weapon
b. Engaging the warp drive whilst in close quarters to confuse enemy sensors
c. Bluffing about having toxic substances on board a starship to dissuade potential attackers.
d. An evasive maneuver utilised in starship battles, particularly when shields are offline.

12 What life-changing event did Kirk experience on Tarsus IV?

a. An encounter with a dikronium cloud creature which killed his captain and two hundred crewmembers.
b. Kirk witnessed the execution of over half of a colony to relieve the effects of food shortages, despite supply ships arriving imminently.
c. Oversaw the court martial of Commander Spock, which if found guilty, could have led to Spcok's execution.
d. Became a victim of rapidly accelerated aging after being exposed to radiation, to the point where he had to give up command of the *Enterprise*.

13 Where did Kirk die?

a. *Enterprise-B*
b. Earth
c. Veridian III
d. Commodore

14 According to the Department of Temporal Investigations, how many temporal violations did Kirk amass during his career?

a. 5
b. 24
c. 17
d. 14

15 How many times did Kirk experience first contact with a new species on screen?

a. 58
b. 36
c. 42
d. 47

IMPOSSIBLE

16 What is James Kirk's Starfleet Serial Number?

a. SC937-0176CEC
b. S179-276SP
c. SC0064-097SHN
d. SFA034-0637CDT

17 By 2285, how many Pips and Squeaks did Kirk wear on the cuff of his uniform?

a. Four pips and three squeaks – for forty years of service and three commendations
b. Two pips and four squeaks – for twenty years of service and four commendations
c. Three pips and four squeals – for thirty years of service and four commendations
d. Three pips and three squeaks – for thirty years of service and three commendations.

18 Which of these accolades doesn't belong to Captain Kirk, from the history of Starfleet?

a. The youngest person to be made a Starfleet Captain
b. The highest number of temporal violations
c. The first Captain to ever stand Court Martial
d. The most First Contacts

19 When first pitching the character of Kirk, which of these names did Gene Roddenberry *not* consider for the Captain of the *Enterprise*?

a. March
b. Drake
c. Hudson
d. Hamilton

20 How many times has William Shatner's Captain Kirk appeared in *Star Trek* since "Where No Man Has Gone Before" – including in the alternate reality?

a. 100 times
b. 112 times
c. 111 times
d. 125 times

BONUS QUESTION

In the book *Star Trek Cats* what type of cat is Captain Kirk?

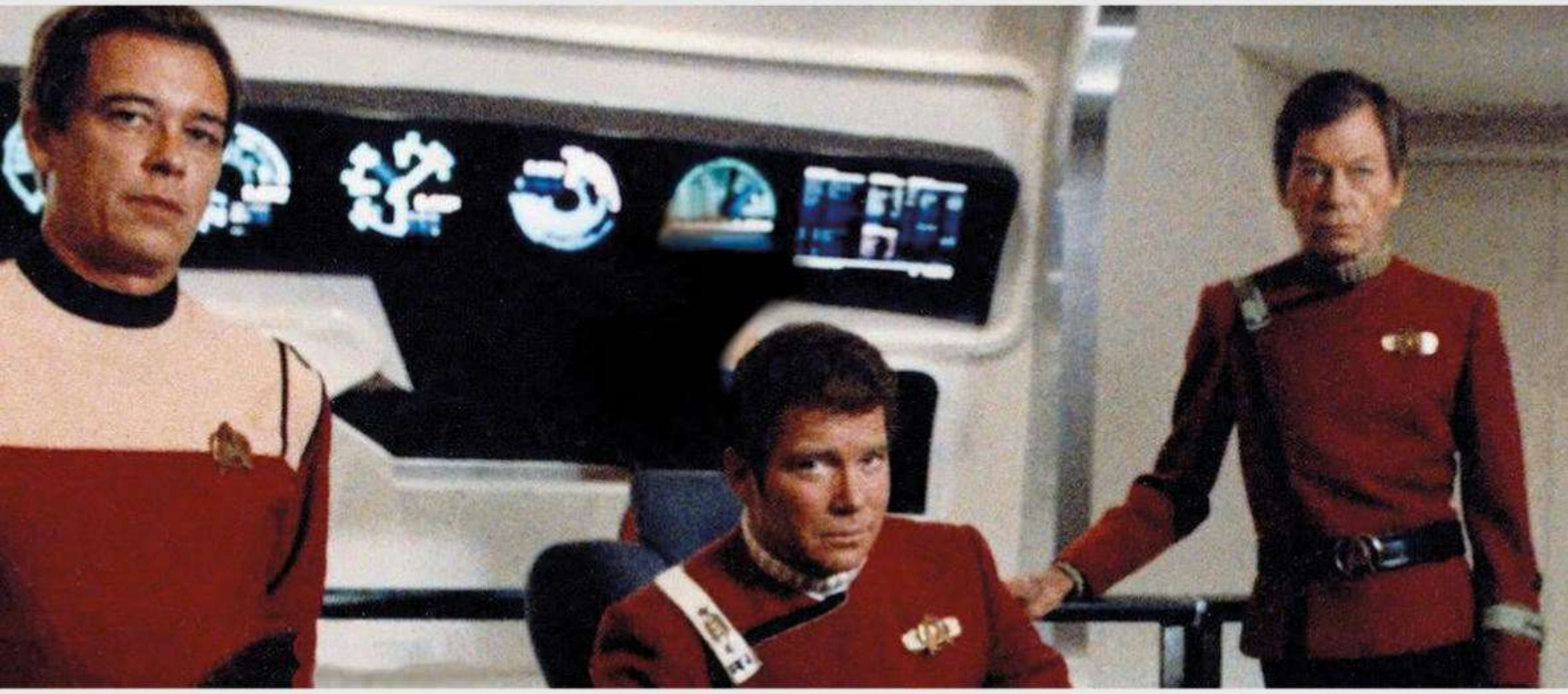
a. An Oriental Short Hair
b. An orange tabby
c. A longhair cat
d. A Cornish Rex

0 – 4 – CADET – Back to the books, Cadet! You've got a long way to go until you're ready to step onto a starship.
5 – 9 – ENSIGN – You're on your way to being Starfleet's finest, but maybe it's best to stick to the lower decks...
10 – 14 – LIEUTENANT – You're definitely worthy of being on the bridge, and maybe one day you'll get a command of your own!
15 – 20 – CAPTAIN – You don't believe in no-win situations, congratulations!

ANSWERS: 1C; 2C; 3D; 4B; 5B; 6A; 7C; 8B; 9A; 10B; 11D; 12B; 13C; 14C; 15D; 16A; 17C; 18D; 19A; 20B; Bonus Question B

LOST & FOUND

ARCHIVE IMAGES RETRIEVED



Each issue, we delve into the data core to retrieve a little-seen or overlooked image from a classic *Star Trek* series or movie. This issue, it's the turn of *Star Trek IV: The Voyage Home*.

WORDS: LARRY NEMECEK

For our first deep-dive into the photo portal, why not combine the Kirk theme of *Inside Trek* with one of the *Star Trek* films marking an anniversary this year?

Mind you, there are a good many. Know why? Chiefly thanks to *Trek* film premieres often being linked to echoes of the original series' premiere in 1966. That's as good a reason as any why 2021 is a landmark of 25 years for *Star Trek: First Contact*, 30 years for *Star Trek VI: The Undiscovered Country* – and 35 years for "the one with the whales," alias *Star Trek IV: The Voyage Home*.

What with the time travel, the whales, and the "throwback" scenes around San Francisco, *The Voyage Home* may have been the most atypical *Trek* movie ever. And yet it still ended back in Starfleet digs: that final scene aboard the gleaming, all-new 1701-A and its bridge – treated as top secret back in the day.

And here, while filming what otherwise would be known as Scenes 279–280, is the "other" crewman seen at camera left: Phil Weyland, a Texas actor-director who's stealing a quick shot with his "boss," William Shatner himself. Weyland had directed DeForest Kelley in a dinner theater production a few years earlier and came to *Star Trek* as of *The Motion Picture* as Team McCoy – until the admiral stole him away as his stand-in for *Star Trek III: The Search for Spock*.

The date was Monday, March 17, 1986 – St. Patrick's Day! – and the 32nd of 57 planned shoot days for the movie. Weyland would go on to work with Shatner as a stand-in, and even his "body man" on-set assistant, through all Shatner's later series, as late as the sitcom *My Dad Says* in 2011.

And with a new "bridge module" set coming in *Star Trek V: The Final Frontier*, this day would mark the last time a *Star Trek* movie would film on the "new" *Motion Picture* bridge as it was built. Amazingly, the bridge was actually all still black and scorched, as it was last seen when blown up in *The Search for Spock*… *except* for the areas painted gleaming white just for this moment, and barely enough to fill the frame!

DATA CORE

Star Trek IV: The Voyage Home

Released: November 26, 1986
Directed by: Leonard Nimoy
Screenplay by: Steve Meerson, Peter Krikes, Harve Bennett and Nicholas Meyer
Story by: Leonard Nimoy and Harve Bennett
Starring: William Shatner (Kirk), Leonard Nimoy (Spock), DeForest Kelley (McCoy), James Doohan (Scott), George Takei (Sulu), Walter Koenig (Chekov), Nichelle Nichols (Uhura), Catherine Hicks (Gillian)

When Earth's ecosystem is threatened by a giant alien probe, Kirk and the crew of the captured Klingon Bird-of-Prey must travel back in time to the San Francisco of 1986 in search of the only creature capable of comprehending the probe's destructive message: the long-extinct humpback whale...

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TREKNOLOGY

TOMORROW'S TECHNOLOGY TODAY

Let's Fly!

HOW TREKNOLOGY POWERS THE *STAR TREK* UNIVERSE

WORDS: CHRIS DOWS

There's never been a more exciting time to be a fan of *Star Trek*. With *Star Trek: Discovery* warping into its fourth season, *Star Trek: Picard* venturing into its second, and *Star Trek: Strange New Worlds* launching its first, the potential for yet-greater expansion of the *Star Trek* universe is enormous. While the directions traveled in space and time by these crews and their fine vessels will vary, one thing will remain constant: their reliance on technology – or, as we like to call it, *Treknology* – to find those strange new worlds and keep on boldly going as they seek out civilizations both hostile and benign.

Since its inception in 1966, *Star Trek* has been informed by real and hypothetical scientific advances, sometimes loosely, sometimes specifically. It's no secret that some of the more famous Treknologies came about more through budgetary considerations than close readings of the latest academic papers (in the 1960s, transporters cost a lot less to film than shuttlecraft models), but right from when the great Gene Roddenberry first pitched his "*Wagon Train* to the stars," he always intended to keep things within the realms of scientific possibility, and for his vision of the future to at least *look* as if it might work.

However, such has been the enthusiasm for "real" science and a desire on the part of the writers and showrunners to give some on-screen credibility to the various iterations over the last six decades that Treknology, much like the crews it transports across the four quadrants, has itself taken its own fascinating journey from the improbable to the existing. It's true *Star Trek* has its scientific detractors – it doesn't always quite get it right – but thanks to a consistently inquisitive attitude to the sciences, computing, and engineering, Treknology continues to reach for the stars and, crucially, inspire.

It is this column's mission to highlight the latest and best examples of Treknology across the world. To do this we will cover two broad categories: technological advancements that have become reality or scientific discovery that has been inspired by *Star Trek*; and contemporary real-life scientific principles that have influenced stories, or engineering that has been used behind and in front of the camera. To echo the introduction, there's never been a more exciting time to be interested in space exploration, science, and technology. Whether you're an ensign embarking on their first posting or an admiral who's been Trekking for years, let's take this journey together.

01

BREACHING THE FINAL FRONTIER

Treknology Beams into the Real World

It's safe to say that *Star Trek* has been one of the most influential shows on science and technology ever created. There are several devices in common use today that have been linked to *Star Trek* foreshadowing their existence. The original series communicators compare favorably to modern cellphone technology, particularly if you go all retro and use a flip phone. The ability to communicate ship-to-ship and ship-to-planet has been realized as wireless communication on a global (and beyond) scale, and work is taking place all the time to speed data transfer and increase bandwidth. Spock's library "tapes" came ▶

a full 16 years before the first 3.5-inch floppy disc for portable and robust data storage hit the market. And the next time you ask Alexa or Siri something, cast your mind back to the original crew interrogating the *Enterprise*'s library computer.

Similarly impressive is *Star Trek: The Next Generation*'s portrayal of touchscreen and reconfigurable controls (imagine your smartphone without being able to swipe it with a finger) and the handheld and lightweight PADD devices used extensively across *Star Trek: Deep Space Nine* (tablets, anyone?), while the hybrid bio-neural gel packs used in *Star Trek: Voyager* have much in common with the latest developments in biocomputing networks. Once an engineering joke, the transparent aluminum formula gifted by Commander Montgomery Scott in *Star Trek IV: The Voyage Home* to a glass company in return for a few sheets is now in production, and increasingly complex AI algorithms are being developed around the world for use in advanced robots, vehicles, and machines – although we hope they take note of what happened with Section 31's Control system in Season 2 of *Star Trek: Discovery*.

As *Star Trek* progresses, so too will the Treknology to keep it going, and we'll be here to explore the ongoing impact the shows have on the world. Some might surprise you.

While it's perhaps pushing the whole "Treknology becoming reality" perspective a little, you'll doubtless be aware the China National Space Administration has its own successful Tianwen-1 Mars mission currently underway. At the time of writing, their Zhurong Rover is sending back images to rival NASA's Perseverance – from no other area on the Martian surface than Utopia Planitia, the same location as Starfleet's main starship design and construction facility, destroyed in 2385 during the "synth" uprising in *Star Trek: Picard*. As the CNSA have similar long-term deep exploration goals to NASA, perhaps they're checking the region out for their own starship construction...

THE MIRRORED UNIVERSE

Scientific Influences on *Star Trek*

Treknology is something of a two-way EPS conduit: for every example of *Star Trek* inspiring real-world science and technology, there's an existing or newly developed scientific principle that helps shape a storyline, character, or device on screen. Then there are the great advances in how television shows are made, from filming, to post-production, to broadcast; they, too, illustrate *Star Trek*'s willingness to adopt and adapt the very latest technologies to enhance the enjoyment of we devoted fans. So, from time to time, this column will deactivate the cloaking device and reveal the latest production secrets.

For now, let's explore two concepts that have helped to shape *Star Trek: Discovery* over the last couple of seasons: the *U.S.S. Discovery*'s spore drive, and the chain of events that caused "the Burn."

You may be aware that the displacement-activated spore hub drive is loosely based on the scientific principle of traversing a "mycelial network" proposed by renowned

01 Spock makes use of the *Enterprise*'s technology in "Where No Man Has Gone Before."

02 Stamets tries to rescure Culber from the mycelial network in "Saints of Imperfection."

03 Su'Kal, unwitting source of the Burn, in "That Hope Is You, Part 2."

04 Nichelle Nichols as Uhura.

02

03

mycologist Paul Stamets and his research into fungi (that's where *Discovery*'s astromycologist Stamets actually got his name). What you might not be aware of is the criticism *Discovery*'s writers got for suggesting their galaxy-spanning web of *Prototaxites stellaviatori* could be used for instantaneous travel. Controversial for sure, but, not for the first time, theorists such as Dr. Ethan Siegel come to the rescue and give *Star Trek* a little more credence by suggesting that if a fifth dimension existed, then this interconnected net could be a possibility. Given it is actually referred to as a subspace domain throughout the show, and parallel realities fit with various contemporary researches into multiverse theory, it once again reveals the science – while unarguably shaped to fit the show – isn't as warped (pardon the pun) as it first appears.

"GENE RODDENBERRY ALWAYS INTENDED TO KEEP THINGS WITHIN THE REALMS OF SCIENTIFIC POSSIBILITY."

Even more intricate is the application of existing scientific principles by *Discovery* science advisors Drs. Erin Macdonald and Mohamed Noor. Tasked with providing a reason for dilithium to be rendered inert in response to the Kelpien Su'Kal's catastrophic scream, they employed two biological concepts: epigenetic modification, where the gene sequence of a living being can be reconfigured in response to external influences; and polyploidy, where an individual has dual rather than single copies of parental genes. Combining these explained how Su'Kal's vocal chords were mutated to match the resonant frequency of dilithium after he was exposed to a powerful cocktail of radiation and chemicals, resulting in his cry destabilizing the warp chambers of every active starship in one disastrous and destructive event.

04

UPPER & LOWER DECKS

It's All About the Human Adventure

It's all very well talking about scientific discoveries and engineering advances, but they wouldn't exist without the enormous talent and creativity of the individuals behind them. Let's be honest – it's the characters that keep us watching our favorite shows, and wanting to "see what's out there," as Captain Jean-Luc Picard once said from the bridge of the *Enterprise*-D, is something we all share in one way or another.

From the very beginning of the original series, *Star Trek* has made an impact on generations of young – and not-so-young – people wanting to get involved with space exploration, science, and engineering, encouraging them to try and make what they see on screen a reality. Several astronauts have openly admitted the influence *Star Trek* had on their career choice, with many attracted by the famous recruitment campaign headed up by Nichelle "Lieutenant Uhura" Nichols into the late 1980s. In fact, the NASA connection with the show dates back to its inception, and goes to the very top of the organization; a particularly well-known fan is Dr. Ellen Stofan, former Chief Scientist of NASA and current Under Secretary for Science and Research at the Smithsonian National Air and Space Museum (which, coincidentally, houses the original shooting model of the *U.S.S. Enterprise*).

Then there's the myriad scientists who have been key in developing even the most exotic of Treknologies into some form of existence. Take NYU physicist Dr. David Grier; not satisfied with realizing a rudimentary "tractor beam" back in 2016, his work at the Center for Soft Matter Research continues to examine how particles can be tracked and moved at the microscopic scale for use in advanced medical and computing applications that wouldn't be out of place in any Federation ship's sickbay. Another scientist associated with Treknology, Francesco Marsili, is building on his quantum teleportation work to provide worldwide internet access via high powered lasers, and is helping to develop the next generation of neuroscience instruments.

01

BEAM ME UP

BRIEF ENCOUNTERS WITH *STAR TREK*

One unexpected bonus of the *U.S.S. Discovery* crew blasting 930 years into the (even farther) future was that among the new faces waiting to greet them was... David Cronenberg! Director of two-dozen cult and classic movies in the 20th and 21st Centuries, Cronenberg guest-stars as Federation agent Kovich in the 32nd Century of *Star Trek: Discovery*'s third season – and he's back for Season 4...

WORDS: IAN SPELLING

David Cronenberg is a man of mystery – and surprises. Best known as the director of such memorable, visceral, even enigmatic films as *Scanners* (1981), *Videodrome* (1983), *The Dead Zone* (1983), *The Fly* (1986), *Dead Ringers* (1988), *Crash* (1996), and *Cosmopolis* (2012), Cronenberg also has a habit of turning up unexpectedly as an actor in the most unlikely of projects, including *To Die For* (1995), *Jason X* (2001), *Alias* (2003), *Falling* (2020), and… *Star Trek: Discovery*. His *Discovery* role was no cameo. He played the mysterious Federation agent – and apparent Mirror Universe expert – Kovich in the third-season episodes "Die Trying," "Terra Firma, Part 1," and "That Hope Is You, Part 2," and he's returning for Season 4. For this first issue of *Star Trek Explorer*, we caught up with Cronenberg for a rare interview.

***Star Trek Explorer*: What do you enjoy about acting as opposed to directing?**

David Cronenberg: I enjoy the fact that you don't have the responsibility of the entire movie on your shoulders (*laughs*). Acting takes you back to a childlike innocence. Kids – children, almost babies – immediately act. They love to play other characters, take on personas, play with each other. There's a very childlike, basic, primitive, lovely thing about becoming another person, and taking on an accent or different body postures. It's an innate thing, I think, a very human thing, a way to experience what it'd be like to be somebody else. I think it's what allows us to be the social creatures that we are.

01 David Cronenberg makes his debut as Kovich in Season 3's "Die Trying."

02 Kovich demostrates an intriguing familiarity with Terran physiology before Dr. Culber (Wilson Cruz), in "Terra Firma, Part 1"

How were you approached about appearing on *Discovery*?

I like to say – I guess ad nauseam – that I'm cheap and I'm available, and I live in Toronto, and they shot in Toronto (*laughs*). [Executive Producer] Alex Kurtzman apparently got in touch with some casting people who know me well because they cast my films. They asked if they thought I'd be interested in being part of the show. Of course, I said, "Who wouldn't be?" I was certainly a fan of the original series and would never in a million

"ACTING TAKES YOU BACK TO A CHILDLIKE INNOCENCE."

02

years have dreamed I'd actually be in a show. So, I was happy to do it. And the timing was right, because I wasn't directing anything at the time.

How well did you know the original series?
We're talking about the '60s, and I'd watch every week. I was a fan. Was I a fan in the sense of crazed, insane fan? No. But I was enough of a fan to want to see it every week, and to enjoy it, and to talk about it. I can't say I've been able to keep up with all the many spin-offs. But it's still, in essence, a familiar rhythm, particularly in the dialogue. There's still this *Star Trek* techno talk with invented technology that's very convincing and has, at times, an emotional meaning underneath. It was interesting for me to try and find the tones… the music, basically. It's like singing, like music, the rhythms of the dialogue. It's not normal dialogue in terms of dialogue people have when they're in a restaurant or walking down the street. So, it's not easy to crack. It's a lovely challenge for an actor.

Who is Kovich? He seems very single-minded about his task in Season 3…
I think the key to him, and for me the key was, he said he's been obsessed with Terran history and methodology since he was a boy. So, it wasn't a career move. It was an obsession from the beginning, the whole life of the Terrans, what they mean, their significance, and so on. Now that there's a Terran – an emperor [Michelle Yeoh], no less – in their midst, much to everybody's surprise, they need a Terran specialist. So, he's not just an interrogator. In fact, he might not even really be an interrogator. He's kind of a cultural historian. Yes, he is single-minded. He's been brought in to discover whatever he can from Emperor Georgiou because it's understood how dangerous she is, how dangerous what she represents is. It's innate in the dialogue that he's playing his cards very close to his vest. He doesn't want to give away too much. He knows how dangerous she can be. At the same time, he has to play with her. They have a little duet, a little duel, because that's how Terrans are. You can't just ask them a question. So, that was the key for me for how to play him.

"I WAS CERTAINLY A FAN OF THE ORIGINAL SERIES AND WOULD NEVER IN A MILLION YEARS HAVE DREAMED I'D ACTUALLY BE IN A SHOW."

03

We've got to ask about Kovich's glasses. Your idea?
No, it was scripted. I would've thought he wouldn't have glasses. Nobody else has them. Obviously, their eye-lasering technology would be pretty good (*laughs*). But it was scripted.

You've so far had some nice moments with Michelle Yeoh (Georgiou), Sonequa Martin-Green (Burnham), Doug Jones (Saru), Mary Wiseman (Tilly), and Oded Fehr (Vance), among others. How have you enjoyed working with the ensemble?
Michelle is lovely, and such a star, but very approachable, very sweet, very collaborative. Weirdly enough, I met her husband, who's involved with Formula 1, years ago at a Formula 1 race. Who'd expect such a thing? And it's quite a group. They'd mostly been together working before me, and so I came in as a Johnny-come-lately. But that's OK, because it actually worked with the character. He was parachuted in to deal with Georgiou and what she represents, and that continues to be his main focus.

How impressed are you with *Discovery*'s production values?
The sets are fantastic, incredibly detailed. I was curious about how much was real, how much was CG. Of course, it's a lot of CG, a lot of visual effects work that goes into each episode; but, boy, you could really live on those sets. They're very complete. And they stand up to 4K or even 8K resolution scrutiny, which not all sets do. That is lovely for an actor because it takes you into another space continuum. It really helps to dislodge you from the present and put you into the future.

You're back for Season 4. Some fans believe Kovich is meant to help set the stage for the upcoming Section 31 series. Can you comment on that?
I can only tell you I've been invited to be part of Season 4, and I was delighted with that. That's about all I can tell you, and it's not because I'm trying to be coy. It's because I don't know any more.

If you were asked by Alex Kurtzman to direct a *Discovery* episode, how much consideration would you give it?
I wouldn't consider it. I met Alex in Santa Monica before I was shooting. It was great to meet him, hang out and talk. But, it's a different kind of directing. It's almost a completely different modality of work because so many things are established. You come in to direct an episode of something like *Star Trek*, the casting's been done, the lighting's been done, the tone of the script's been done. And you're not there for months and months of CG work and post-production, including the dialogue.

For example, normally you do ADR (additional dialogue recording), because sometimes they're recording on the set and there's movement or special effects explosions or something like that. So, you have to replace the dialogue. Normally, you do that in a studio, but because of Covid, we couldn't do that. I ended up in a closed closet, using an app on my iPhone to record additional dialogue, which was fantastic! It really is doable.

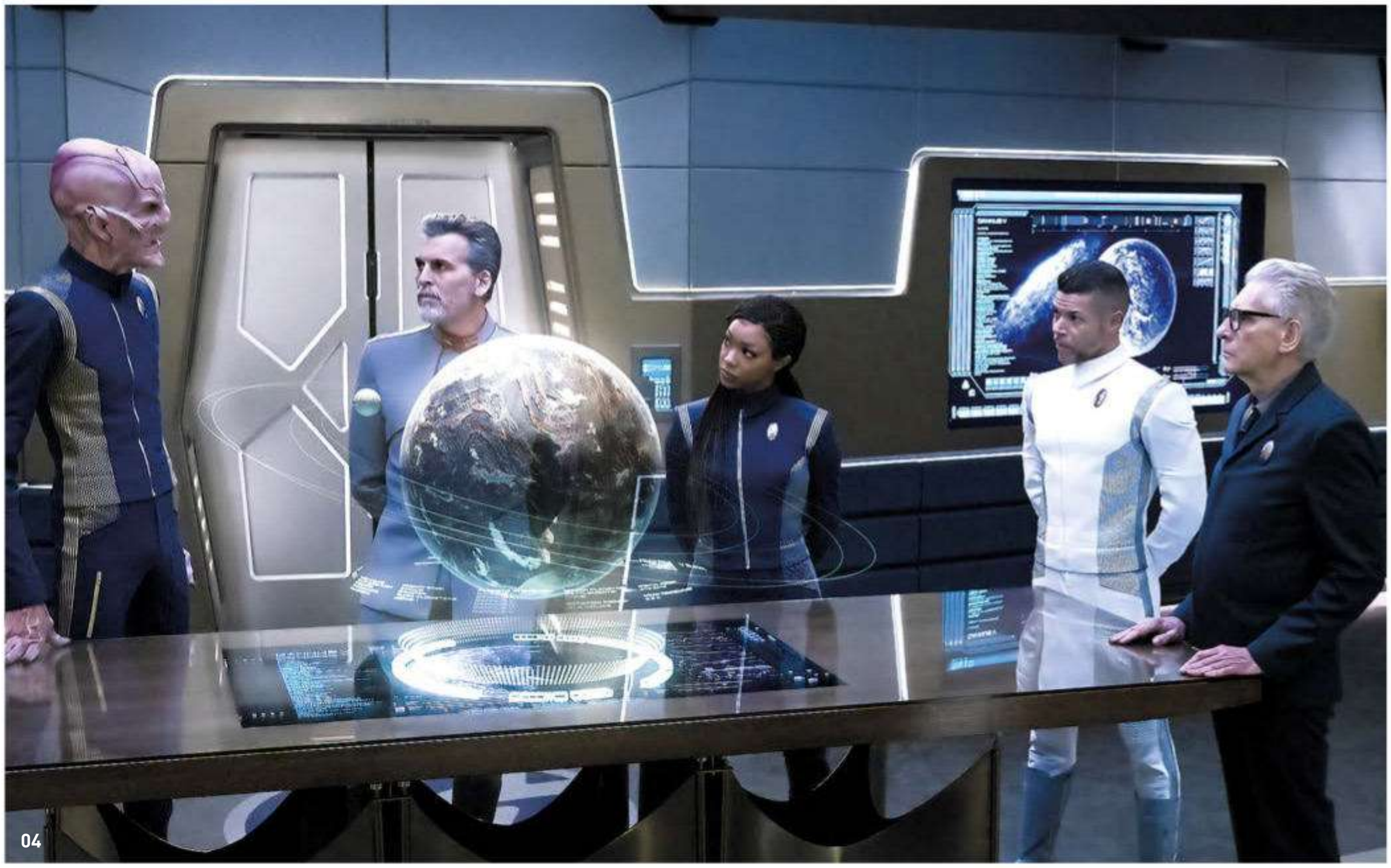
03 Cronenberg as Kovich in "Terra Firma, Part 1"...

04 ...and in the same episode with Doug Jones as Saru, Oded Fehr as Vance, Sonequa Martin-Green as Burnham, and Wilson Cruz as Culber.

The technology these days on things like iPhones is so good that instead of a huge recording studio with a couple of technicians – and you're in a recording booth with the scene you're doing the dialogue for up on the screen so you can synchronize the dialogue – you can do it all on your phone, holding it in a closet. And the reason you're in a closet is because the clothes hanging there neutralize the sound of the room so you don't get any echo.

I'd never done that before, because it's never been necessary before. But that was a new thing, and in its own weird way, very *Star Trek*-y.

Now that you've been on *Discovery*, we'll probably see Kovich – you – on T-shirts, pins, and other merchandise. And fans will want to meet you at conventions. How open would you be to appearing at a *Star Trek* convention?
Well, I'd certainly be tempted, I have to say. I'd be very tempted. Let's hope I get some invites.



04

LARRY NEMECEK'S

A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

And... we're back! Like so many others during the pandemic, the *Star Trek Magazine* folks put the down-time to good use – and you're enjoying the revamped, rebooted *Star Trek Explorer* #1 as a result. Qapla', team! But just as with *Star Trek* itself, there's plenty of familiar alongside the new – including our "backstage and canon" corner here in A Fistful of Data, which has evolved in scope, but not in mission, ever since I started sharing factoids and feedback to readers' queries back in 1998. We will do a little more "square one" explaining, with so many new fans; and we have a lot more *Star Trek* to keep up with – *Star Trek: Lower Decks* alone goes a mile a minute! But our prime directive here has not changed. Whenever any aspect of *Star Trek*'s deep background or backstage saga proves a puzzle, please let us know – and I'll try to put my years of service to good use to get you an answer. Often by consulting a *Trek* creator!

WORDS: LARRY NEMECEK

As always, simply share your queries and puzzlers with us – and we'll keep figuring them out together. Send your questions to startrekmagazine@titanemail.com, or via larry@larrynemecek.com, or @larrynemecek on Twitter.

01

ROLE REVERSAL?

I remember reading somewhere that in *Star Trek: First Contact*, late in the writing they swapped Riker and Picard's roles in the stories, which is why their characterization seemed a bit "off" at times in the film… but I never saw confirmation of that.

EVAN T. ADNAMS
EDMONTON, AB CANADA

Well…. yes and no, Evan.

Actually, writers Ron Moore and Brannon Braga began the story process with Riker on the ship and Picard on the ground, as the "lead" opposite the lead guest star, Oscar-winner James Cromwell as Zefram Cochrane. But then better heads prevailed and realized it was a waste not to have Picard confronting the Borg – and his "old ghosts" – so the leads' positions in the story structure were swapped That was *very* early on, though. In fact, at that point, the Borg attacks on the launch site and lab would have left Cochrane injured and comatose, with Picard assuming his role in the *Phoenix* test flight to keep history flowing as it should – much as Sisko assumed the role of Gabriel Bell when he was killed, simply to keep history rolling "as it should" during the Bell Riots in *Star Trek: Deep Space Nine*'s "Past Tense." But, again: that was early in the story process for *First Contact*, before a first draft script was compiled.

But now I'm curious what you thought was "off" about Picard and Riker as characters? Most folks judge *First Contact* as the best of the four *Star Trek: The Next Generation* films!

BURN NOTICE

When Burnham was describing the Burn, she mentions something along the lines of "experiments with other forms of power," and I immediately thought of the Romulan Warbird. Do you know if the Romulans' artificial quantum singularity drive uses dilithium?

AARON GALLO
BOSTON, MA (VIA TWITTER)

Aaron, I bet you know this was an issue that garnered a lot of online chatter as the reveals from *Star Trek: Discovery*'s late third season came thick and fast. Namely, if the Burn ignited all dilithium, what about cultures that didn't use dilithium – and are there any?

Given the Klingons' long-time competition for dilithium sources with the Federation, apart from a radical tech shift in those intervening 800-some years, it seems they'd be in the same boat as the Feds and former Feds. Which implies that both cultures primarily use matter-antimatter

03

CHANGING ROOMS

How many torpedo rooms did the *Enterprise*/"Connie" refit actually have (especially in *Star Trek II: The Wrath of Khan*)? And: what's actually in the *Oberth*-class pod? Is it an engine room, or is it an unmanned pod for sensors, etc.?

GARETH FAIRCLOUGH
UK (VIA TWITTER)

OK, Gareth, let's dive right into this one for the tech-heads and ship folks – the ones who know that "Connie" is affectionate shorthand for "*Constitution*," as in the Big *E*'s class of ship!

Oddly enough, the refit NCC-1701 of *Star Trek: The Motion Picture* – at least before the all-new lookalike *Enterprise*-A, commissioned in 2286, at the end of *Star Trek IV: The Voyage Home* – had only the two primary torpedo tubes that we could easily see outwardly, clustered at the base of the connecting dorsal. They only fired forward – but as self-propelled torpedoes can be configured on a set course to any coordinate in range, the one-direction fire is not a limitation.

We can be sure about this, by the way, thanks to the beauty of *The Motion Picture* ships arriving with meticulously detailed plans and specs that filtered through designers to artist Ward Kimball and others, ending up in the beautiful plastic pouch of Kimball's fan-favorite vessel blueprints. As part of the shower of licensed books and background materials for the movie as the franchise "hit the big time," those blueprints included the *Enterprise* and most of the other vessels seen – and the two "photorp" tubes are clearly specified everywhere.

02

01 Riker and Picard in *Star Trek: First Contact*.

02 Spock's memorial in *The Wrath of Khan*, with the door to Torp Bay 1 visible in the background.

03 The *Enterprise*-D and a Romulan Warbird are frozen in time in "Timescape."

But you asked about torpedo "rooms," and we still have a concrete answer for you – sourced to the next film you cite, *The Wrath of Khan*, and in fact the dramatic moment of Spock's funeral (as well as the earlier entrance scene for most of Kirk's senior staff). Check out the accompanying, and especially the wall signage and semantics: it can't be clearer that Spock's memorial is taking place in Torp[edo] Bay 2, with Torp Bay 1 through the door at left. There you go: one tube per bay! And in case it's an issue, remember that forward-firing tube also means that Torp Bay 2 is on the *port* side of the ship – with Bay 1 to starboard.

As for the *Oberth* class, fans have been debating this one ever since we got our first example – the doomed *U.S.S. Grissom* of *Star Trek III: The Search for Spock*, otherwise known as a wildly cool design… until you try and reason it all out. What we've learned to do is just retcon it – and yes, fashion a site-to-site transport or simple stairs to access those hulls connected only by pylons. Or better yet, turbolifts that can twist as need be to traverse those arcing pylons, going beyond strict right-angle orientation to the rest of the ship.

Meanwhile, the *Oberth*-class *U.S.S. Vico*'s cross-section chart seen in *TNG*'s "Hero Worship" clearly shows, among other things, its shuttlebay in the aft of that lower level – along with several other typical humanoid-worked function spaces. So, yes, it is crewed.

reaction engines for propulsion, with the residual plasma given off as what helps bend subspace for warp travel – once it is "tuned" by filtering through a dilithium lattice.

Ah, but the Romulans – as we know, thanks to *TNG*'s "Timescape" – do have a different power-source that creates a subspace bubble the old-fashioned way – via quantum singularity, a.k.a. a mini black hole. We don't know a lot of details, but the Romulan drive system now seems a lot more "organic" and a lot less polished and safe than Starfleet's!

Still, I wondered if I was alone on this – so I asked iconic *Star Trek* senior *TMP/TNG/Voyager* illustrator and tech advisor, Rick Sternbach.

"All I can tell you about the Romulan use of dilithium is this," Rick reports. "In my headcanon, yes – the crystals are used in their *smaller* vessels like they are for everybody else in the Milky Way, to *tune* the matter/antimatter hot plasma to really efficient frequencies before the plasma goes to the warp coils. Or warp wing plates, as in the case of the Klingon Birds-of-Prey.

"Dilithium is not *totally* essential to faster-than-light flight, since folks like Cochrane got to go to warp simply on deuterium and antideuterium; dilithium came in later. If you fly without it, you can still go to warp, but the coil "pull" on the subspace continuum will be jerky – like a gasoline car engine that's knocking.

"With bigger Romulan ships like the Warbird, dilithium doesn't enter into the propulsion scheme, since the singularity drive operates like Doc Brown's "Mr. Fusion," where you can throw coffee grounds in and get out hot plasma. But they basically used cryo-deuterium."

And just to put a period on it, Rick adds: "The article I wrote for *Star Trek Magazine* back in 2002 doesn't include dilithium in the Warbird or the *Valdore or* the *Scimitar,* either."

CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

STARFLEET VS. THE FEDERATION

01

Every once in a while, as you trundle along in your fandom niche, enjoying *Star Trek* and watching it grow, all of a sudden you get called out and realize that time has moved on, and that there are new *Trek* fans out there not quite up to speed with what you thought was a given. It's just the way of things, and it's what keeps our corner here worth coming back to each issue, of course.

What's wild is when it comes at you in a wave.

And for this edition of our more extended deep-dive into untwisting kinks in a broader swath of *Star Trek* lore, I'm going to completely agree with Michael Bowers of Seattle, Washington, who Tweeted at me:

The United Federation of Planets and Starfleet often get conflated. Starfleet serves the needs of the Federation. What are the best examples of this getting teased apart, highlighting different goals or the relationship between the two?

It's not the question itself, but the premise that set me back a second – and yet, I have to agree I have seen in many online conversations recently. Folks are losing track, or still not quite clear, what the difference is between the Federation and Starfleet.

So, basically, on paper, here's the deal:

The UFP is the overarching *government*, organized by its members for collective security and mutual benefit. It's directly intended as a latter-day echo (on a much bigger scale) of today's United Nations on Earth – right down to the white line artwork on a blue-field flag.

Starfleet, then, is simply the *defense arm* of that government – similar to the way the military operates for any nation-state here on Earth – and is just one of many departments organized to offer members a service. The Federation,

DATACORE

LARRY NEMECEK

As a longtime *Star Trek* author of bestseller *The TNG Companion*, editor, consultant, interviewer, and archivist, Larry Nemecek hosts *The Trek Files* weekly on the Roddenberry Podcast Network, livestreams Trekland Tuesdays Live and Life Support LIVE on Saturdays, and elsewhere blogs, vidchats, and leads the Portal 47 boutique monthly fan experience from larrynemecek.com. He is also producer of *The Con of Wrath* documentary, and his updated *Star Trek: Stellar Cartography* map/book set has been making map, fanfic, and gaming fans happy since 2018!

02

03

as we know, also includes agencies such as the Federation Treasury (taking a "cut" from the Iotians!), Agricultural Affairs (the bureaucracy behind the dour Nilz Baris at Station K-7), and the Bureau of Planetary Treaties, perhaps home to the diplomatic corps behind all the UFP ambassadors we see.

Star Trek creator Gene Roddenberry, naturally, reflected the 1960s anti-war movement of the time in the DNA of his show, insisting against a heavily militarized Starfleet as anathema and illogical to surviving to a peaceful future. Instead, he often talked about how his starships should echo the British Navy of the late 1800s: showing the flag in support of local leaders and needs, cut off from direct command of the admiralty back home – and, yes, conducting science and exploratory research in exotic, unexplored places, and supporting civilians aboard to do the same. ("Unexplored," of course, being in the eye of the beholder.)

THE UFP IS THE OVERARCHING GOVERNMENT, ORGANIZED BY ITS MEMBERS FOR COLLECTIVE SECURITY AND MUTUAL BENEFIT.

But yes, Michael, we have seen Starfleet – or some of its brass – at odds with Federation leadership. At its worst, think of the first wave of Founder paranoia in *Star Trek: Deep Space Nine*, and Admiral Thomas Leyton's push for martial law on Earth – at odds with President Jaresh-Inyo, who wasn't even an Earth native and yet was making decisions for the entire planet at the Federation level. On a smaller scale, who could forget civil official Baris butting heads with Kirk over how to respond to Klingon threats to the quadrotriticale grain bound for Sherman's Planet?

That said, we've also seen Starfleet's Admiral Cartwright in *Star Trek IV: The Voyage Home* work hand-in-glove with the UFP president to battle in vain against the upheaval brought on by the whale probe crisis.

What's more intriguing to me, though, is the relationship of the central Federation government – based mostly on Earth, apparently, with the council in San Francisco and the presidency in Paris – to that of member worlds. Do they echo the central UFP and retain their own leadership and laws in a hierarchal nesting, in the way that states or provinces operate a smaller-scale version of their national government?

We do have the case of Vulcan intelligence, the V'Shar, being a local agency apparently serving and answering to that world's natives only. In another arena, remember all the maritime traders and freighters who are registered out of members like Earth, Vulcan, and Tellar – and not as simply "Federation freighters."

Of course, by the 32nd Century and *Star Trek: Discovery*'s third season, it's all a moot point. The Federation and its Starfleet are both so diminished in scope after the Burn – those awesome hyper-future starships aside – that it makes complete sense to "share the rent" and operate out of one station, not based on any planet. In the time of conflict with the Emerald Chain, it's also far easier to defend and cloak!

We've seen Admiral Vance is Starfleet's C-in-C in 3189, but have yet to meet the Federation president in that era – unless it's the enigmatic Kovich, an apparent civilian, and yet one who wears a tricombadge with the rank pips of a commodore... We'll have to wait and see on that one.

01 The President of the Federation and Admiral Cartwright of Starfleet in *Star Trek IV: The Voyage Home*.

02 Nilz Baris versus Captain Kirk in "The Trouble with Tribbles"...

03 ...and Admiral Leyton versus Captain Sisko in "Paradise Lost."

EXCLUSIVE FICTION

Q and False

STORY: LISA KLINK
ILLUSTRATION: CHRISTIAN ROSADO

Captain Jean-Luc Picard was sweating under the trinary suns of Nvarat Prime. His dress uniform felt like it was suffocating him. Whose idea had it been to have this reception outdoors? He had to admit that the clusters of pale blue trees swaying in the light breeze were beautiful, especially set against the elegantly curved Nvarati architecture. He took a cold glass of what was supposed to be lemonade from a nearby table. Their hosts had gone to considerable trouble to provide food and drink that would please their guests. The Nvarati wanted to make a good impression on the visiting members of the *Enterprise* crew, consisting of Picard, Lieutenant Worf, and Counselor Deanna Troi, who were here to determine whether or not to recommend the Nvarati for membership in the Federation. So far, Picard was inclined to give them his approval.

Troi approached him. Picard noticed that she was sweating, too. "First Minister Hrakon certainly has a high opinion of himself."

"Yes, I noticed that." He glanced over at Worf, who was currently talking with the First Minister. Or, more accurately, listening to the man expound on the virtues of Nvaratan society as he gestured emphatically with all four of his arms. The Nvarati were shorter than the average human and covered in long white fur, which they adorned with beads and jewels as a mark of status.

"He has every reason to be proud of everything his people have achieved," said Picard. "Did you see their quantum flux generators? Extraordinary."

"True. But I'd be more interested to find out if they've discovered air-conditioning."

Picard smiled in the stifling heat. "Perhaps it's time to request a tour of the interior of these lovely buildings."

They heard some raised voices on the other side of the paved patio. A Nvarati woman emerged from the surrounding jungle and collapsed into the arms of two reception guests.

"Help me…" she said weakly.

"Water!" called one of the others.

Picard, Worf, and Troi joined the group who gathered around the newcomer. Someone brought over a translucent container of fresh water and gave it to the woman, who drank gratefully. Her white fur was matted with dirt and she was dressed very differently from the sleek, spotlessly clean diplomats attending the reception, in rough fabric that hung from her gaunt frame.

"Are you injured?" asked Worf.

She shook her head and took another long drink of water. Troi knelt down next to her. "I'm Deanna. What's your name?"

"Masang."

The First Minister pushed to the front of the group. He looked the woman up and down with a disgusted expression. "Oh. She's one of *them*."

"Not anymore," Masang insisted. "I escaped from the Sliani. They were going to kill me, as a sacrifice to the All Powerful."

Second Minister Petrallin turned to Picard. "The Sliani are a religious cult. They have some… unusual practices." The Nvarati hosting the *Enterprise* delegation were an atheistic society, which seemed to be a particular source of pride for Hrakon.

"Including human sacrifice?" asked Picard

"No," Masang protested. "Never before. But our livestock have been dying this year. And the new Grand Talik says that a blood offering is necessary to appease the All Powerful."

Hrakon scoffed. "Insanity."

The Sliani woman turned to him. "I want to request sanctuary."

Everyone stared at the First Minister, waiting for his answer. He glanced over at Picard, then said, "Yes. Of course." He gestured to one of his aides. "Take her to the medical complex to get checked out. And get her something to eat."

Masang went to the Prime Minister and pressed the palms of her hands against his. "Thank you." Then the aide led her away.

Hrakon turned back to his guests. "We'll take good care of her. Now, who would like a tour of the cultural center?"

Picard wasn't so easily distracted. "Your application to the Federation didn't mention any other cultural groups on this world."

"The Sliani are such a small minority, it hardly seemed significant." He displayed the Nvarati version of a smile, which looked more like a human yawn.

"We consider the treatment of minorities to be very significant," said Picard.

Worf faced the Prime Minister. "We need to meet with these Sliani before we can make a decision."

The man stammered, trying to come up with a suitable response, when Petrallin stepped forward. "Yes. I'm sorry we didn't think to arrange that."

Hrakon glared at his Second Minister. "Unfortunately, they have no communications technology. We'll have to send a messenger to the nearest settlement…"

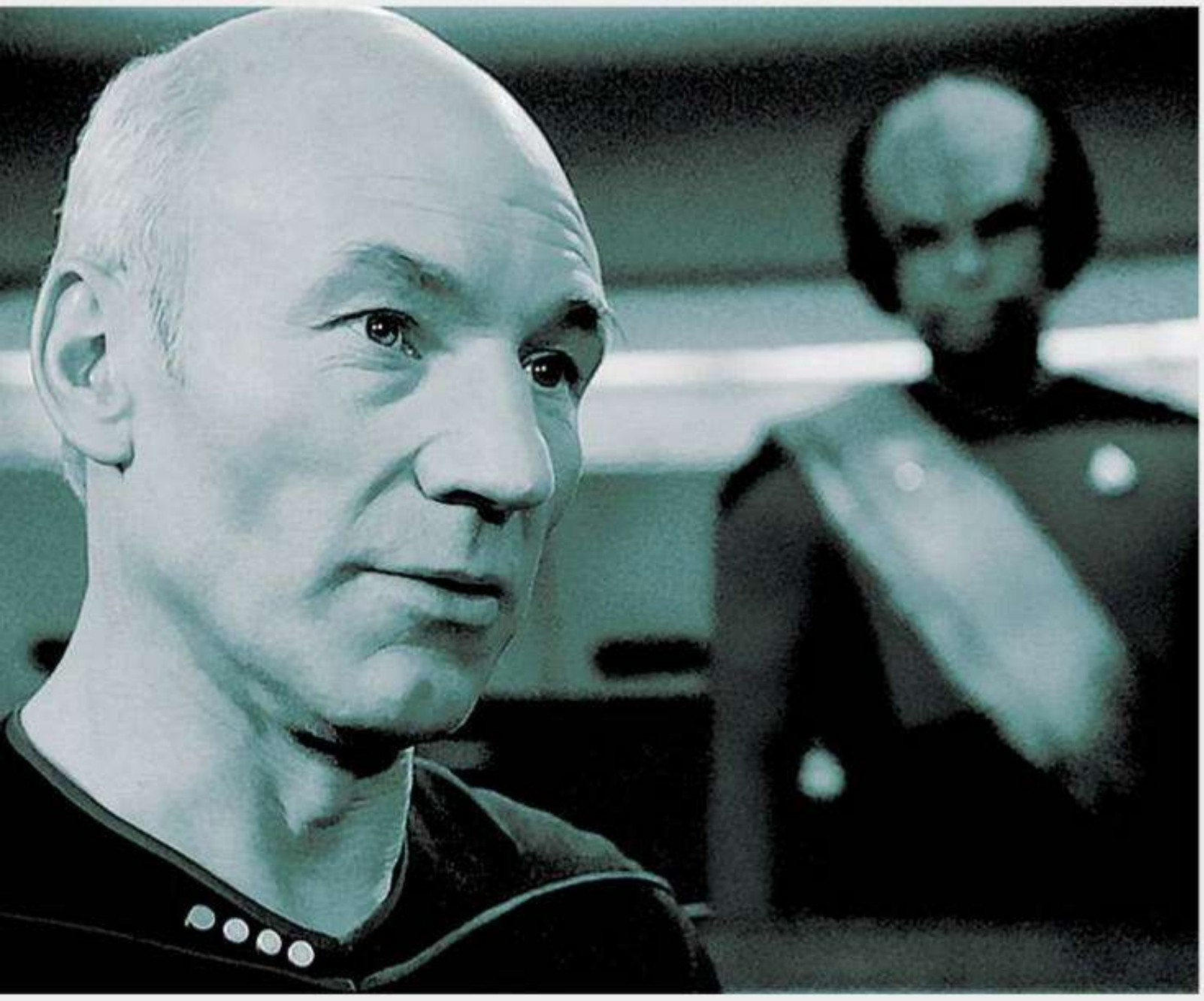
"Or someone can escort us there," Troi suggested.

"I'll take them," Petrallin offered.

"Thank you," said Picard.

The Second Minister led them to a Nvarati hovercraft, barely large

A NVARATI WOMAN EMERGED FROM THE SURROUNDING JUNGLE AND COLLAPSED INTO THE ARMS OF TWO RECEPTION GUESTS.



enough for himself and the three Federation delegates. They left the capital city and followed a path through the surrounding jungle.

"The Sliani split off from contemporary society more than 200 years ago, when a prophet named Dralis had a visitation from their god," Petrallin told them. "Some Nvarati consider them an embarrassment. A throwback to an uncivilized age."

"But you don't?" Troi asked.

"They've always seemed harmless enough, if a little strange. We haven't had much contact with them for decades."

They passed a stretch of cleared farmland, lined with rows of crops. Soon they reached the outskirts of a village. There were no vehicles or other technology visible. The buildings here were simple wooden structures with little decoration. The streets were very narrow, and soon the hovercraft was forced to stop. "We'll walk from here," said Petralllin.

They continued on foot through the town, passing a few Sliani who regarded them with suspicion. They wore tunics of rough fabric, like Masang, but these Nvarati had dyed sections of their white fur in bright colors and shaven off patches of it in no discernable pattern. Some were holding large platters of fruits and vegetables. Others held leafy branches. All were hopping on one foot.

"I know it seems strange," said Petrallin. "But it's a religious sacrament to hop on one foot on the third and fourth day of the lunar cycle."

Worf glowered at him. "Are we expected to hop as well?"

"I don't think that will be necessary," the Second Minister told him.

They followed a group of Sliani, who led them to an open square. It was dominated by a large temple, the only stone building they had seen in the village. Sliani residents were hopping in from all around, approaching the temple and leaving platters of food by the door.

"Ah, yes. Today is the Feast Day of the All Powerful," said Petrallin.

Facing the temple was a statue, at least eight feet tall, of a Nvarati figure. Picard stared, astonished to realize that he recognized its face.

"Q."

There was a horrified gasp from the Sliani around him. Several of them hissed at him. Petrallin quickly stepped forward. "It's considered blasphemy to say the name of the All Powerful." Then it occurred to him, "How do you even know what his name is?"

"We've encountered this being on several occasions," said Picard. "He appears to us in human form."

Troi asked, "This is the being who visited the Sliani prophet 200 years ago?"

Petrallin nodded. "As I understand it, he's appeared to his people two or three times since then as well. To issue proclamations about how to behave, how to worship him."

Picard looked around at the Sliani, their hair dyed and shaved, hopping to the temple to leave bountiful offerings. "Yes, I'm sure it amuses him greatly."

"Captain, we cannot allow him to continue toying with these people," said Worf.

"What would you have me do?" asked Picard. "Declare their god to be false?"

"But he *is* false."

"They wouldn't believe me even if I tried."

Troi said, "Is it really up to us to tell them who they should or shouldn't worship? The Rigellians regard a particular mountain as the embodiment of their god." She lowered her voice. "And Q is, in fact, an omnipotent being."

Picard considered this. "We can't interfere with the natural development of their society. It would be a gross violation of the Prime Directive."

"Even if he…" Worf jerked his head toward the statue. "…is already interfering with it? Telling them to sacrifice people?"

The door to the temple opened and a Nvarati woman came out. Her tunic was dyed sky blue and her fur was elaborately braided. All of the Sliani immediately touched their foreheads respectfully. "Must be the Grand Talik," said Petrallin.

Picard approached her. "I'm Captain Jean-Luc Picard," he said. "This is Lieutenant Worf and Counselor Deanna Troi."

The woman peered at them closely. "What manner of creatures are you?"

"I'm human. My companions are Klingon and Betazed. We represent an organization called the Federation of Planets."

She sniffed Picard, wrinkling her nose. "You may call me Tsulata. I'm the Grand Talik of my people."

"I'm very pleased to meet you," he said.

Tsulata glared at Petrallin. "Why have you come here? You're no believer."

He didn't mince words. "Is it true that you're sacrificing people to this god of yours?"

"Where did you hear that?"

"From one of your would-be victims."

She ruffled her fur in anger. "You must return her at once."

Picard faced the Grand Talik. "We understand that this is a new

SUDDENLY, THERE WAS A BRIGHT FLASH OF LIGHT AND EVERYONE FROZE IN PLACE. PICARD HEARD AN ALL-TOO-FAMILIAR VOICE.

practice of yours. When did the All Powerful command you to sacrifice your own citizens?"

"Do you question my interpretation of His teachings?" she demanded.

"We only seek to understand," said Troi.

Tstulata turned away from them and called, "Bring the offering."

Two Sliani emerged from the crowd, escorting a third man. He didn't struggle or object as they led him in front of the statue of Q. Tsulata reached into her tunic and pulled out a large knife.

Petrallin started forward. "This is absurd."

Tsulata gestured to another Sliani, who used a large branch to hit Petrallin on the back of the head, knocking him out.

Worf stepped in to intervene, but Picard held him back. He tried addressing the Grand Talik again. "Please wait a moment. We can discuss…"

"No more delays!" she shouted. She approached the sacrificial victim, knife in hand. The Sliani stood quietly, awaiting his fate.

"Captain…" growled Worf.

Picard wrestled with his own conscience. But the Prime Directive was clear. "We can't interfere."

Tsulata raised the knife to strike. Suddenly, there was a bright flash of light and everyone froze in place. Everyone but Picard. He heard an all-too-familiar voice in his ear. "You were really going to stand by and watch her kill him, weren't you?"

Picard turned to find Q standing right beside him. "Stop this, Q."

"What if I told you there was another way to save that man's life, by offering yourself in his place? Or does your precious Prime Directive forbid that, too?"

"No one needs to die here. Tell them not to sacrifice people in your name."

"I don't remember asking them to do that," said Q. "What would I need with blood sacrifice?"

"Then stop it."

Q peered at him. "You still haven't answered my question. Would you take his place?"

Picard held his gaze. "No."

"How interesting! Not very noble, though, is it?" crowed Q. "What if it were five men? Ten? A hundred? What's your limit on self-sacrifice?"

He considered this. "I don't know," he said finally. "Is that what you want to hear?"

"You are continually fascinating, Mon Capitan. Wanting so badly to be better than you are."

"This is irrelevant. Tell them to stop the sacrifice."

"I'll consider it. But it is my Feast Day, after all. I do expect some gifts."

Picard took a deep breath. "What do you want?"

"Just a little worship. From the three of you." He nodded at Troi and Worf. "Kneel before me and swear your eternal loyalty to the All Powerful."

"Then you'll forbid blood sacrifice?"

Q smiled. "If I'm satisfied with your devotion."

He snapped his fingers and everyone who had been frozen came back to life. "Behold the All Powerful!" he declared. The Sliani immediately began making a loud whooping noise of praise. Tsulata did the same, momentarily backing away from her sacrificial victim.

"Q," growled Worf, and started toward him. Picard held him back.

"He's agreed to end the sacrifices," said the Captain. "If we kneel before him and swear loyalty."

Worf glared at Q. "I would rather die."

"We'll do it to save lives," Picard told him.

"That will only reinforce the idea that Q is a god," said Troi.

"I'm aware of that. But I don't see an alternative."

"Excellent." Q beamed at them.

Picard hesitated. Then he went on one knee. Troi followed suit. Worf remained standing. "Captain…"

"That's an order, Mr. Worf."

Q smiled and gestured toward the ground at his feet. The Klingon snarled, but finally obeyed his Captain and knelt.

"And?" Q prompted.

Picard glared at him. "I swear loyalty to the All Powerful."

Q gestured to the gathered Sliani. "All together now."

"What will you tell the First Minister about our application to the Federation?"

The Captain considered. "The Nvarati could strengthen their case if they were to reach out to their neighbors for an exchange of ideas."

Troi smiled. "Which might make the new generation of Sliani start to question their devotion to the All Powerful."

"Far be it from me to influence the cultural evolution of this world," Picard replied.

The group returned to the hovercraft, leaving the Sliani to celebrate the Feast Day of the All Powerful. Q watched them go.

"Until next time, Mon Capitan..."

Q GESTURED TOWARD THE GROUND AT HIS FEET. THE KLINGON SNARLED, BUT FINALLY OBEYED HIS CAPTAIN AND KNELT.

The Captain, Worf, and Troi repeated the oath, along with Tsulata and everyone in the square. Q grinned, delighted. "Wonderful."

"Your turn," said Picard.

"Ah, yes." Q raised his arms and said grandly, "I hereby decree that no one shall be sacrificed in the name of the All Powerful."

Tsulata spoke up. "What about our livestock?"

"What about them?" asked Q.

"They're dying."

"Oh, is that all?" He snapped his fingers again. "Problem solved. Courtesy of your beloved All Powerful. Now bring me more of that candied fruit."

Picard, Worf, and Troi stood as the Sliani rushed forward with their offerings. Tsulata tucked the knife back into her waistband. The would-be sacrificial victim looked both stunned and relieved at the abrupt turn of events.

Troi went to Petrallin, who was groggily starting to sit up. "Are you all right?"

"I think so…"

"Let's get you back to the city," said Picard, and helped the man stand.

- **Lisa Klink is a writer who has written episodes for *Star Trek: Voyager* and *Star Trek: Deep Space Nine*. She was also credited as writer for *Star Trek: The Experience – Borg Invasion 4D* and was credited as an executive story editor for season four of *Star Trek: Voyager*. Lisa has also written episodes for Gene Roddenberry's *Earth: Final Conflict, Martial Law, Buzz Lightyear of Star Command, Roswell, Painkiller Jane,* and *Hercules: The Legendary Journeys*. Lisa has written several novels, including *All In, All Gone* and *Evil to Burn*.**

- **Artist Christian Rosado lives in Peru and has drawn for several Peruvian projects, plus *Taarna* for *Heavy Metal* and *The Saints* and *The Futurists* for *Allegiance Arts*.**

THE DEFINITIVE GUIDE TO... ENTERPRISE

Long before *Star Trek: Discovery* and *Star Trek: Strange New Worlds* began chronicling the pre-Kirk period, one *Star Trek* show pioneered the prequel approach, detailing humanity's first forays into farthest space aboard a ship whose name would become legendary. Celebrating its 20th anniversary this year, this is the Definitive Guide to *Enterprise*...

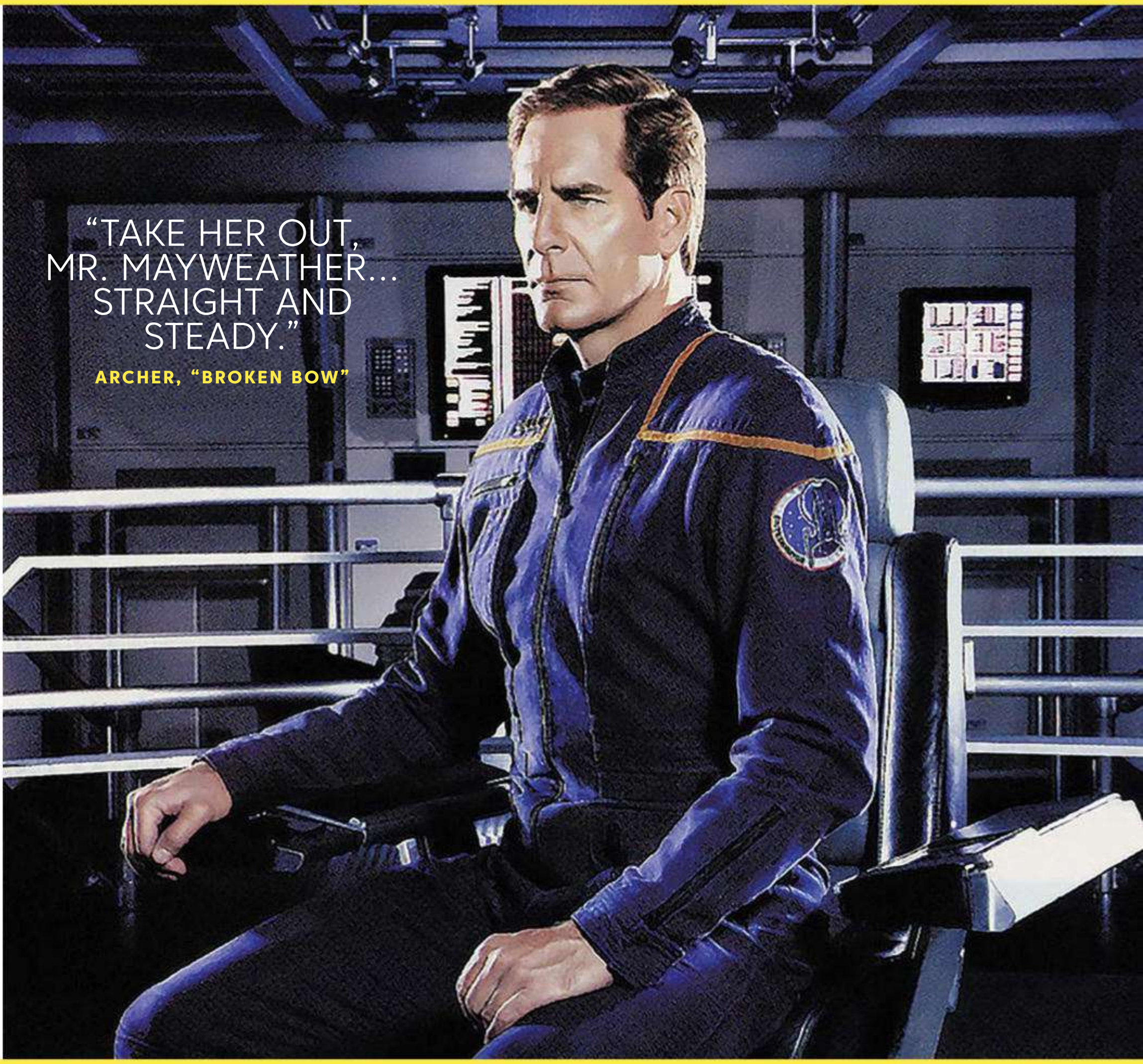
WORDS: RICH MATTHEWS

Back before Michael Burnham became a mutineer or George Kirk's career (and life!) was cut short by vengeful time-traveling Romulans, *Star Trek* got its first "gritty" prequel in the form of Earth's nascent journeys toward the final frontier.

Following the expansive sequel antics of *Star Trek: The Next Generation* (1987–1994), *Star Trek: Deep Space Nine* (1993–1999), and *Star Trek: Voyager* (1995–2001), Paramount brass and the *Trek* brain trust led by Gene Roddenberry's successor, Rick Berman, knew they needed something more drastic to re-energize a brand that was dipping in ratings and weathering accusations of franchise fatigue. Thus, in an era of prequel thinking (Superman as a teen; how Anakin Skywalker became Darth Vader, etc.), it's no surprise that they began to explore a show set before Kirk, one that would dramatize how everything we love about *Trek* came to be. Even better, the *first* mission of the *first* starship to bear the name *Enterprise* would be the *first Trek* show broadcast in high definition (and, ultimately, the first to be shot on HDTV video cameras for Season 4).

The show's creators became so committed to their quest to start afresh that they even dropped "*Star Trek*" from the title (until Season 3, that was), used a pop song as the show's theme, and put dramedy sci-fi fave Scott Bakula (beloved from his time time-hopping as Dr. Sam Beckett in *Quantum Leap*, which aired during the *TNG* era) in the center seat. This was a new type of show that most definitely had phasers (not that they *had* phasers in the 22nd Century!) set to fun. So, for the first time, *Star Trek* boldly went... *back*...

THE CREW OF *ENTERPRISE* NX-01



Captain Jonathan Archer
(SCOTT BAKULA)

This future President of the United Federation of Planets, and son of famed warp pioneer Henry Archer, is considered the greatest explorer of the 22nd Century and was chosen to command Earth's first starship. As befits any *Star Trek* captain, by mission's end he had saved Earth, made First Contact with numerous species, and paved the way for the formation of the Federation – all of which took a toll. Fortunately, he had his very own wellbeing animal, beagle Porthos, in deep space with him.

DATA CORE

Originally aired September 26, 2001–May 13, 2005

UPN (United Paramount Network)
Four seasons, comprising 97 episodes
Season 1: 25 episodes
Season 2: 26 episodes
Season 3: 24 episodes
Season 4: 22 episodes

Set 2151–2155

Sub-Commander T'Pol
(JOLENE BLALOCK)

Enterprise's very own Vulcan chaperone was the first of her species to serve aboard a human vessel. Most famous for getting jiggy with chief engineer Trip, T'Pol's emotional journey was the reverse of her captain's, with her trademark Vulcan coldness thawing through the life of the show (and even her haircut mellowing), thanks to her relationship with Trip and her dalliance with trillium-D.

THE CREW OF (*STAR TREK:*) *ENTERPRISE*

Created by: Rick Berman and Brannon Braga
Showrunners (Executive Producers): Brannon Braga (entire run) and Manny Coto (2004–2005)
Directors of note: David Livingston (15 episodes); Allan Kroeker (13 episodes); Mike Vejar (11 episodes); Roxann Dawson (alias B'Elanna Torres from *Star Trek: Voyager*; 10 episodes); David Straiton (10 episodes); LeVar Burton (Geordi La Forge from *Star Trek: The Next Generation*; 9 episodes)
Writers of note: Rick Berman (37 episodes); Brannon Braga (37 episodes); Mike Sussman (22 episodes); Manny Coto (14 episodes); Chris Black (14 episodes); Phyllis Strong (12 episodes)

Commander Charles "Trip" Tucker III
(CONNOR TRINNEER)

Chief engineer and good ol' boy Trip brought some old-school American yeehaw into space, making him *Enterprise*'s answer to McCoy's Southern charm. His general good cheer was impressive, given what he went through, including cloning, dating a Vulcan, and – SPOILER ALERT! – sadly being killed in the line of duty at the very end of the mission.

Lieutenant Malcolm Reed
(DOMINIC KEATING)

A nuts 'n' bolts military man, Englishman Reed kept his upper lip suitably stiff throughout his service – even while he endearingly kept count of every planet he set foot on (32, for the record). Always a bit uncomfortable, Reed's prickly presence nonetheless proved invaluable when things "got ugly." After a typically frosty start, he ended up BFFs with Trip.

Lieutenant Commander Hoshi Sato
(LINDA PARK)

The brains behind what would ultimately become the renowned universal translator, Hoshi was *Enterprise*'s communications and linguistics expert and the closest thing to a damsel in distress the franchise had seen for a while. Thankfully she was given more dimension and grit as the show progressed, though she still finished the series only as an ensign.

CORE CONCEPTS

Ensign Travis Mayweather (ANTHONY MONTGOMERY)

This extreme sports-loving, practical joke-pulling pilot had a hint of Harry Kim about his eagerness to dive in. Notable for being the only crewmember born and raised in space, with a vast amount of interstellar experience, alas Travis was never given as much to do as his setup promised, and he remained a little bit of a blank slate.

Doctor Phlox (JOHN BILLINGSLEY)

A.k.a. Neelix 2: This Time He's a Doctor! Played with dry wit by veteran character actor John Billingsley, the Denobulan doc with the creepily wide (digitally enhanced) smile turned out to be much more than a knock-off of *Voyager*'s primary comic relief. Thanks to Billingsley, a darkness and deep sadness ran through the alien physician's amiable demeanor.

01

Coalition of Planets

Exactly what it sounds like: the nascent Federation formed in response to a Romulan attempt to destabilize power between the Alpha and Beta Quadrants. Members included humans, Andorians, Cordianites, Denobulans, Ktarians, Rigelians, Tellarites, and Vulcans, plus a smattering of unnamed races. It lasted six years then was replaced by the United Federation of Planets.

The Delphic Expanse

An unstable region of space approximately 2,000 light years across, located 50 light years from Earth in the Beta Quadrant, formed by a type of interdimensional terraforming by a race known as the Sphere-Builders. Said spheres emitted waves of gravimetric energy that created a web of spatial anomalies in an attempt to prepare our space for invasion, all shrouded in a dense thermobaric cloud. The NX-01 – having finally formed an alliance with the Expanse-dwelling Xindi – destroyed the spheres in 2154.

01 San Francisco, the site of the initial conference to form the Coalition of Planets, as seen in "Demons."

The Suliban

A nomadic species sadly defined by the activities of the "Cabal" embroiled in the Temporal Cold War as a destabilizing and hostile group in the 22nd Century. While the distinctively dapple-skinned race was originally perceived as nondescript – scattered across the quadrant when their homeworld became uninhabitable in the 1850s – their introduction to 28th-Century conspirators ushered in their enduring legacy of genetic engineering and temporal terrorism. Foot soldiers in the Temporal Cold War, they

"MY EXPERIENCE WITH HUMANS IS LIMITED, BUT I'VE COME TO LEARN THAT THEY ARE QUITE RESOURCEFUL."

T'POL, "TERRA NOVA"

02

03

were genetically enhanced to possess shapeshifting abilities, camouflage, enhanced senses, resistance to extreme environments, and adherence to walls and ceilings. They were also given access to cloaking devices, high-yield particle weapons, and bio-mimetic clothing technologies. By the time *Enterprise* encountered them, everything about the Cabal screamed hostile and the entire Suliban species suffered as a result.

The Suliban were named after the Taliban, who, according to Rick Berman, were "just a mysterious, exotic name to me. Several years ago, I went to Afghanistan… and the Taliban regime was just getting a stronghold there. There was something incredibly dramatic about the name." The name predates 9/11 and the Iraq and Afghanistan wars. The species' novel skin texture turned out to be one of the most challenging jobs given to make-up maestro Michael Westmore – "It took about a week and a half of experimenting to figure out how to do it" – and proved pretty uncomfortable for the actors, involving gluing onto both upper and lower eyelids.

02 Archer and Daniels (Matt Winston) make use of the Temporal Observatory in "Cold Front."

03 The Suliban, *Enterprise*'s initial "big bad."

The Suliban were intended to be a major player on *Enterprise*, but their role petered out with no real resolution in the wider arc of the show.

Temporal Cold War

Enterprise uncovered, then became embroiled in, a standoff between multiple time-traveler factions attempting to advance their interests while undermining their rivals. Even 30th- and 31st-Century Federation "temporal agents" were involved, trying to enforce the Temporal Accords; "agent" Daniels helped *Enterprise* combat numerous potential temporal incursions, most prominently the 28th-Century-manipulated Suliban Cabal, the 29th-Century Na'kuhl, and the Sphere-Builders (21st, 22nd, and 26th Centuries). Numerous "proxy powers" were also manipulated, not least the Xindi.

While most of the show's production team agreed it was a "nifty" idea (Brannon Braga's word),

OPENING CREDITS

"Where My Heart Will Take Me" – to space! In a significant divergence from beauty VFX shots backed by the orchestral lilts of Alexander Courage, Jerry Goldsmith, and Dennis McCarthy, *Enterprise*'s opening credits showcased the history of human exploration through vessels named *Enterprise*, building to a shot of the NX-01 in all its glory set to the dulcet tones of celebrated British tenor Russell Watson singing Diane Warren's full-on pop ballad. To say this was a shock to the *Trek* faithful would be a *huge* understatement. It got a more up-tempo, acoustic guitar-enhanced treatment for Season 3 (like *DS9* in Season 4), alongside the words "*Star Trek*" being added to the title for the first time. Two decades later, it's equally loved and loathed. God help us, we found ourselves singing along when revisiting it for this article: "I've got faith of the hearr-arrr-aaarrt…"

fans generally felt the Temporal Cold War didn't live up to its undeniably intriguing premise. By the time Manny Coto stepped into the breach as showrunner for Season 4, it was decided to wrap it up – which Phlox actor John Billingsley felt was welcome, but suggested that a studio mandate forced a quicker conclusion rather than a satisfying climax.

United Earth

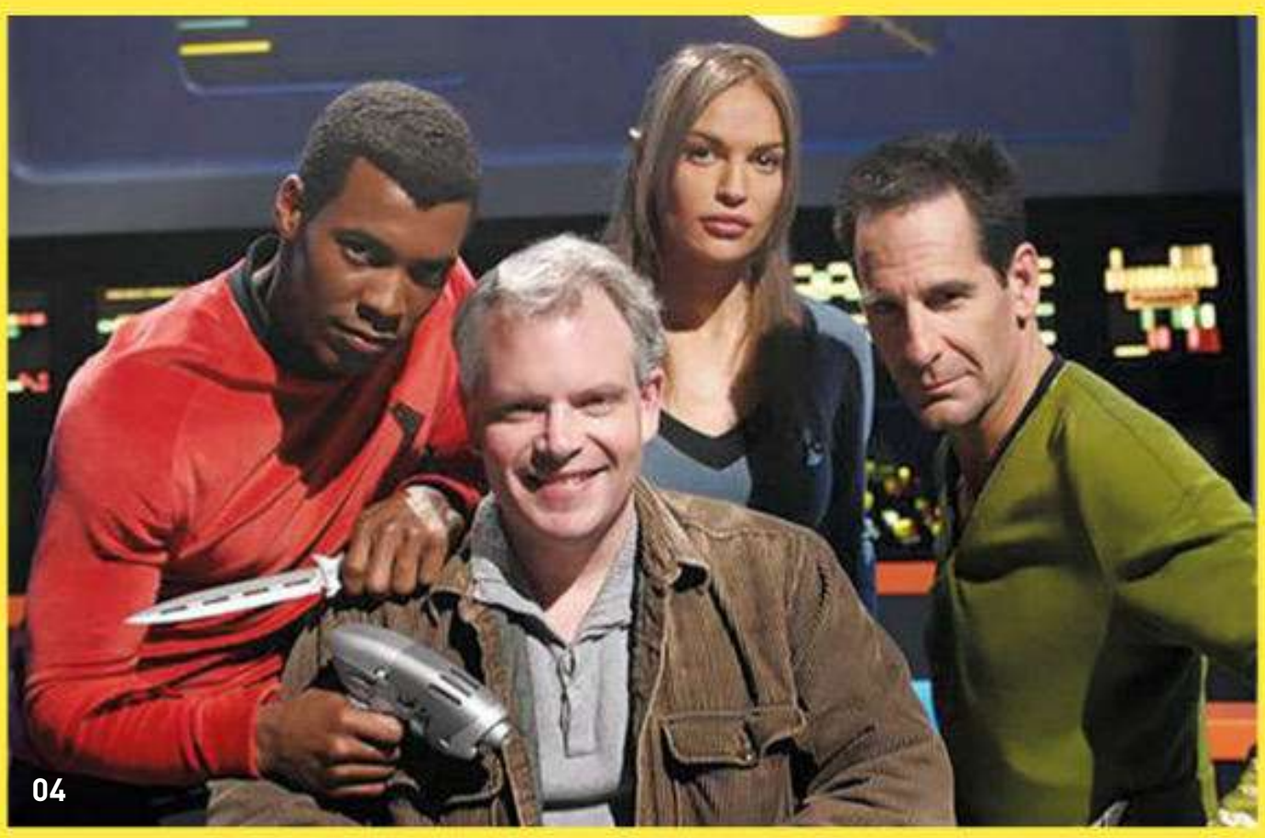
Post-First Contact in 2063, all nations of the Earth united under one banner, the United Earth, also known as the World Government. Even after the Federation was founded in 2161, the UE persisted, transitioning instead to being a founding member, while after the Burn in the 31st Century, it actually left the Federation. UE included all lunar, Martian, Titan, Alpha Centauri, Devenva, Terra Nova, Vega, and asteroid colonies.

Kirk called the NCC-1701 a "United Earth ship" in "The Corbomite Maneuver," while Beverly Crusher referred to the "World Government"

"ASKING FAVORS OF THE VULCANS USUALLY ENDS UP CARRYING TOO HIGH A PRICE!"

TRIP, "TERRA NOVA"

04 Season 4 showrunner Manny Coto surrounded by Anthony Montgomery, Jolene Blalock, and Scott Bakula, during the filming of "In a Mirror, Darkly."



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of 2150 in *TNG*'s "Attached." It was writer Mike Sussman's knowledge of past series that played into this continuity in *Enterprise*.

The Xindi

The single biggest threat to humanity since First Contact, this conglomerate of five sentient species – primate, arboreal, reptilian, insectoid, and aquatic – from the planet Xindus in the Delphic Expanse made repeated attempts to wipe out humans, including an unprecedented attack on Earth that massacred more than seven million people. All species, while varying massively in appearance, shared the bulk of their DNA, evident in the distinctive head and face ridges across all populations. When a sixth species, the avians, were wiped out in a brutal civil war, the remaining five united under the Xindi Council but always jostled for dominance – systemic unrest that was easily exploited by the Sphere-Builders to attack their future enemy, the Federation, before it had even formed.

The insectoid and aquatic Xindi were entirely CGI and, unusually, designed by *Trek* VFX guru Dan Curry, who had past form with *Voyager*'s Species 8472. The remaining Xindi were all achieved through physical make-up – so effective in fact that actors Tucker Smallwood (Xindi councilor), Scott MacDonald (Dolim), Randy Oglesby (Degra), and Rick Worthy (Jannar) didn't recognize each other out of it! Even though the consensus was that the Xindi were a great science fiction idea, their dominance in Season 3 resulted in general agreement that they were done, Brannon Braga stating, "I never want to see another Xindi again… at this point, I have to believe people will have had their fill."

STAR CROSSING

Notable *Trek* veterans who made memorable appearances on *Enterprise*...

- Rene Auberjonois, alias Odo from *DS9*, as Ezral in "Oasis"
- Jonathan Frakes, as Commander William Riker in "These Are the Voyages..."
- Martina Sirtis, as Counselor Deanna Troi in "These Are the Voyages..."
- Brent Spiner, alias Data from *TNG*, as Doctor Arik Soong in "Borderland," "Cold Station 12," and "The Augments"
- Peter Weller, alias Admiral Marcus from *Star Trek: Into Darkness*, as John Frederick Paxton in "Demons" and "Terra Prime"
- Jeffrey Combs, alias Brunt, Weyoun, and other characters from *DS9*, as Commander Thy'lek Shran in 10 episodes starting with "The Andorian Incident"
- Vaughn Armstrong, who played 12 characters in 28 episodes across four different *Star Trek* shows, including Admiral Maxwell Forrest in 14 episodes of *Enterprise*, and the Terran Captain Maximilian Forrest in "In A Mirror, Darkly"

10 BEST EPISODES

05

05 Reed and troops in action in "Regeneration."

"The Andorian Incident"
SEASON 1, EPISODE 7

Jeffrey Combs. Blue skin. White hair. Creepy wiggly alien antennae. Throw in *lying* Vulcans (*what?!*) and suspenseful direction from Roxann Dawson and you get easily the first really great episode of *Enterprise*.

"Shockwave"
SEASON 1, EPISODE 26

There's nothing quite like a season-ending cliffhanger, and this one is swirling with Suliban and Temporal Cold War shenanigans that, in keeping with many past season-straddling stories, is better than the second part wrap-up. No conclusion could ever really live up to Archer being stranded in an apocalyptic 31st Century with no way back, but that doesn't make it any less fun as stakes are raised, plot threads are sown, and *Enterprise*'s mission is put in jeopardy.

"Carbon Creek"
SEASON 2, EPISODE 2

This second season episode killed many Targs with one phaser blast by deepening T'Pol's backstory through depicting her grandmother (also played by Jolene Blalock) stranded on 1950s Earth. It explores familiar *Trek* themes of racism and acceptance and allows a framing story that genuinely thaws crucial crew dynamics. Plus, nothing beats future folk in period Earth garb.

"Regeneration"
SEASON 2, EPISODE 23

A Borg prequel by way of John Carpenter's snowbound horror *The Thing*. Undeniably controversial among cast, crew, and fans for "violating the timeline," it's testament to the strength of the biomechanical nasties and the fun of the episode that this has become a standout in the *Enterprise* pantheon.

"The Expanse"
SEASON 2, EPISODE 26

Taking a lesson from the momentum gained from *DS9*'s Dominion War storyline, this Season 2 finale sees the Xindi attack Earth and kick off a season-long arc for Season 3, edging into Season 4. It's dramatic and shocking, propelled *Enterprise* in a new direction, and ushered in a firmer embracing of being a *Star Trek* show.

"Similitude"
SEASON 3, EPISODE 10

Who wouldn't want to clone Trip? Joking aside, this is an ethical conundrum par excellence, with great work from Connor Trinneer as the organ donor bred by Phlox for neurological harvesting to save the comatose engineer. A proper piece of old-school *Star Trek* sci-fi contemplation.

"Borderland"/"Cold Station 12"/"The Augments"

SEASON 4, EPISODES 4/5/6

A key example of Manny Coto's influence in the final season, this three-episode arc reflects a more *DS9*-like approach to multi-episode stories making explicit use of series canon. Plus, any time Brent Spiner turns up, you know it's going to be a giggle, here playing Arik Soong, Data's great-great grandaddy. Mix in eugenics drama that feeds directly into saga high-watermark *Star Trek II: The Wrath of Khan*, and these three episodes are as good as anything elsewhere in the franchise.

"Affliction"/ "Divergence"

SEASON 4, EPISODES 15/16

Before *Discovery* did a major overhaul of the warrior race, *Enterprise* addressed a key canon continuity blip – namely that a virus was responsible for the more human-looking Klingons of Kirk's era. But that's just the set-up for a fun intermingling of *Enterprise* and the original series.

06 An Orion slave girl, as seen in "Borderland."

"In A Mirror, Darkly"

SEASON 4, EPISODE 18

Perhaps the best version of the Mirror Universe – paving the way for Emperor Georgiou on *Discovery* – this delightfully devilish double marked the 700th episode of *Star Trek*, and is notable for showcasing *only* the Mirror doubles of the cast. And we finally get to see the Tholians (in their first appearance since 1968) in all their six-legged crystalline glory.

"Demons"/ "Terra Prime"

SEASON 4, EPISODES 20/21

Featuring "Admiral Marcus" himself, a.k.a. former Robocop Peter Weller, "Demons" and "Terra Prime" are scary in their prescience and continued relevance – sadly, like most *Star Trek* that tackles xenophobia and terrorism. Perhaps most importantly, this double-episode – which aired on the same night as the season finale – is the true ending of *Enterprise*, with the birth of Starfleet and the Federation hanging in the balance.

THAT ENDING

SPOILER ALERT!

"These Are The Voyages…" remains the most controversial "ending" in *Star Trek*, named by attendees at the 2016 Las Vegas convention as the worst episode of all time. The only non-feature-length finale since *Star Trek: The Animated Series*, the episode saw Riker from *The Next Generation* using a holodeck program of the NX-01 crew's final days together as decision-making therapy, lending it the feeling of "it was all a dream." That alone angered fans, but die-hards also felt cheated that the producers decided they needed to leverage the *TNG* brand to pull in viewers.

Star Trek had been on the air every year for 18 years, and this sign-off heralded a 12-year fallow period before it returned to television, so you can forgive those who directly blame this episode, as over-dramatic and over-simplified as that logic is. Showrunner and episode co-writer Brannon Braga had intended it as a love letter to all of *Star Trek* but in 2013 described that as "idiotic" and apologized for making a "crappy episode… the only time that Scott Bakula got pissed off at me!" And the knocks kept on coming: Rick Berman – "a failure" he wouldn't even consider doing if he'd known it would go so badly; Frakes – "it stinks"; Jolene Blalock – "appalling." All public statements!

However, we think this alleged awfulness has been mythologized over the years – there definitely *are* worse episodes – so, if you find yourself approaching the end of *Enterprise*'s run, we suggest taking a leaf out of Executive Producer Manny Coto and Producer Mike Sussman's book and think of "These Are The Voyages…" as more of coda to the preceding two-parter, "Demons" and "Terra Prime". Then it doesn't seem so bad, right? Right…?

FIRST CONTACT

STAR TREK: ENTERPRISE – "BROKEN BOW"

Can you appreciate a story if you haven't seen the beginning? One *Star Trek* fan boldly goes where she's never gone before: the first episode of *Star Trek: Enterprise*, "Broken Bow," and discovers a side to the Alpha Quadrant that she's never seen before...

WORDS: PHOEBE HEDGES

ACCESS

Settling down into the episode was fairly easy – the series, like much of *Trek*, is now readily available on multiple streaming services. Whilst Episode 1, "Broken Bow," is a two-parter, the average runtime for an episode is 42 minutes – perfect to squeeze into a lunch break. Originally released as weekly episodes in an evening slot, being able to watch them back-to-back actually fits the cinematic *Enterprise* better.

LOOK AND TONE

Despite being 20 years old, the series has aged well and feels quite serious. Most *Star Trek* has stood the test of time (except for certain costumes and special effects from earlier series), in part due to its optimistic focus on the future. Lingering examples of sexism, racism, or any other kind of discrimination have never held a place in Gene Roddenberry's vision, and as the real world moves ever closer to manifesting his attitude, having media which reflects such ideals is refreshing.

THE CAPTAIN

Captain Archer is certainly no Captain Kirk or Picard, though there are elements of both men present in the character. Scott Bakula's Archer is perfectly human and relatable (unless you're a Vulcan); he is emotional and sometimes rash, but also passionate and caring. He's a man who understands the system but operates best when he works outside of it. Not only does he bend the rules, in many cases he makes them. Janeway once commented how she'd "loved to ride shotgun with a group of officers like that," and it's almost as though *Enterprise* was born on that concept.

HOW IT FITS IN WITH *TREK* LORE

For all its divergence from the known, *Enterprise* does keep some key elements of the *Trek* formula – for example, the makeup of the crew, the ratio of aliens to humans, and placing T'Pol as a science officer. Why fix what's not broken? Like the *Enterprise*s after it, this ship also has its fair share of heartthrob characters, from the obvious "Trip" Tucker, to the dark horse Malcom Reed. Even Vulcans – as intrinsic to *Trek* as the *Enterprise* itself – though familiar and recognizable, are suddenly framed in a new and interesting way, taking them from occasional thorn-in-the-side to potentially even villainous in their attempts to stifle the development of humanity.

LEGACY

Though *Enterprise* is considered by some to be responsible for the "death" (albeit temporary) of *Star Trek* in the early 2000s, it might just have been ahead of its time. Certainly the show marked *Trek*'s first foray into the darker themes of space exploration – from color palette to levels of violence – and its departure from the formula might have been better received if it had debuted a few years later. If you've ever been hesitant about the series due to its reputation, now might be a better time than ever to take the plunge.

PREDICTIONS FOR THE FUTURE

Though the concept of time travel was a frequent feature of earlier *Trek* series and movies, those stories never lasted longer than a few episodes at most. With the revelation in *Enterprise* that the Alpha Quadrant is caught in a Temporal Cold War (three words that sound amazing with or without context), it seems that the future – despite being thoroughly explored in previous series – might not be as certain as it seems. For *Enterprise,* is time itself set to be the *final* final frontier?

VERDICT

Creating a prequel after over 30 years of continuity was always going to be a hard task, but *Enterprise* does so with grace. Whilst it could have been easy to use exposition to give an origin and justify everything in the franchise, in "Broken Bow" at least, the series chooses its moments; transporters, phasers, and – most crucially – Earth's relationship with the Klingons are the central plot points, rather than being used cheaply as throwaway lines or used gratuitously. Even the launch of the first *Enterprise* is done with an appropriate amount of gravitas, given that it's a scene which could so easily have been overstated. One thing is undeniably clear: *Enterprise* is not your parents' *Star Trek* – and not even your grandparents'!

ENTERPRISE RE-ENERGIZED?

In The Neutral Zone, we present a pair of expert *Star Trek* fans with an aspect of *Trek* lore to debate, and then get them to pick sides!

To tie in with *Star Trek: Enterprise*'s 20th anniversary, we asked our deliberating duo the following question:

In the 20 years since it launched, has *Enterprise* – which was much criticized at the time – been rehabilitated in the minds of fans?

Enterprise enthusiasm:
BUNNY SUMMERS
Enterprise enmity:
MICHAEL CLARK

#STMTheNeutralZone
Head to The Neutral Zone to add your opinion to the debate. Follow **@StarTrekMag** on Twitter, **@StarTrekMagazine** on Facebook, or email **startrekmagazine@titanemail.com**

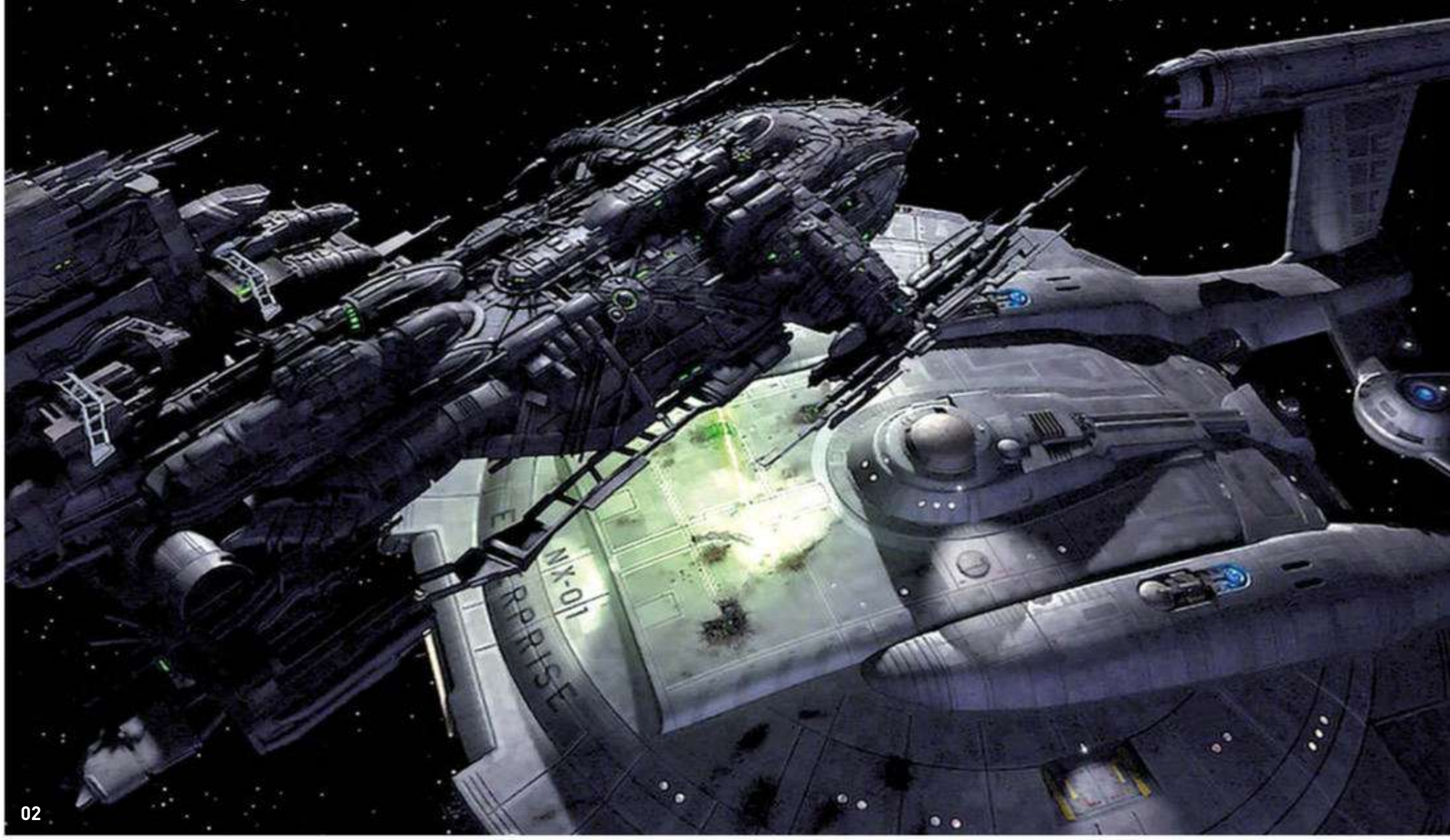
01 The Klingon Klaang is pursued through a corn field in "Broken Bow."

MICHAEL CLARK: There's a saying that things get better with age, and for me, *Star Trek: Enterprise* is certainly an example of that. When the series began, I was not a huge fan. How about yourself, Bunny?

BUNNY SUMMERS: It's interesting, because *Enterprise* was the first *Star Trek* series I watched from the beginning. I only found *Star Trek: Voyager* when it was airing its seventh season in the UK, and I hadn't watched any of the other series fully. So really, for me, *Enterprise* was always pretty good, and I didn't understand a lot of the hate that it got.

MC: When I first saw the pilot, "Broken Bow," I was impressed – it was definitely one of the better *Star Trek* opening episodes – but after that I felt the quality dropped, and with episodes like "Unexpected" my interest in the series started to wane. The first two seasons felt flat to me, apart from a few exceptions like "The Andorian Incident," "Shadows of P'Jem," "Silent Enemy" and "The Expanse." The show didn't know what it wanted to be, and the Temporal Cold War made no sense and was rarely used.

Then, in a bid for series survival, the Xindi attacked Earth, and for Season 3 we had a season-long story



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04

arc which reminded me of *Battlestar Galactica* and was very reflective of events around 9/11 in America. The final season felt like "fan service" to me, introducing characters like Arik Soong to please *Star Trek: The Next Generation* fans, and the Mirror Universe. When the show's cancellation was announced, I wasn't surprised, but looking back now, perhaps I was quite harsh with my views.

BS: I do agree that like all shows, *Enterprise* definitely had its issues – for example, at first it wasn't even marketed as a *Star Trek* show, it was simply called *Enterprise*. It seemed

"I EXPECTED ANOTHER KIRK, BUT INSTEAD WE WERE GIVEN A MUCH MORE DEVELOPED, THOUGHTFUL, AND BALANCED CHARACTER."

that the network had extremely low confidence in it – but I really enjoyed it. As you say, Michael, it had some gems, such as "The Andorian Incident," "Regeneration," and "The Aenar," and it was clear the show was here to build on the universe fans thought they already knew.

02 *Enterprise* encounters a Borg-ified transport in "Regeneration."

03 Archer and Reed aboard the altered transport in "Regeneration."

04 Jhamel of the Aenar, in the eponymous *Enterprise* episode.

MC: I have watched episodes of *Enterprise* again recently, and my attitude towards the series has changed. The biggest change has been my views on Captain Archer. I never rated Archer, and he never seemed to have that "gravitas" that Kirk, Picard, or Janeway had, but looking back now, I think I missed the point of his character. I now see the awe of what he felt leading the first starship beyond Earth, the joy and often terror that

05

06

he encountered. I enjoyed watching his growth, especially after the Xindi storyline, and in particular the events of "Damage" from the third season, which is possibly one of the best episodes of *Star Trek*. I expected or hoped for another Kirk etc., but instead we were given a much more developed, thoughtful, and balanced character.

BS: I feel bad for Archer. I think a lot of viewers didn't quite grasp that Starfleet and the United Federation of Planets didn't exist as they knew it then. Archer didn't have to fit a Picard-type mold – he literally created the mold! He wasn't just someone carrying out a role in Starfleet, which is what I think Picard did.

05 Mayweather and the rest of the crew deal with a crippled *Enterprise* in "Damage."

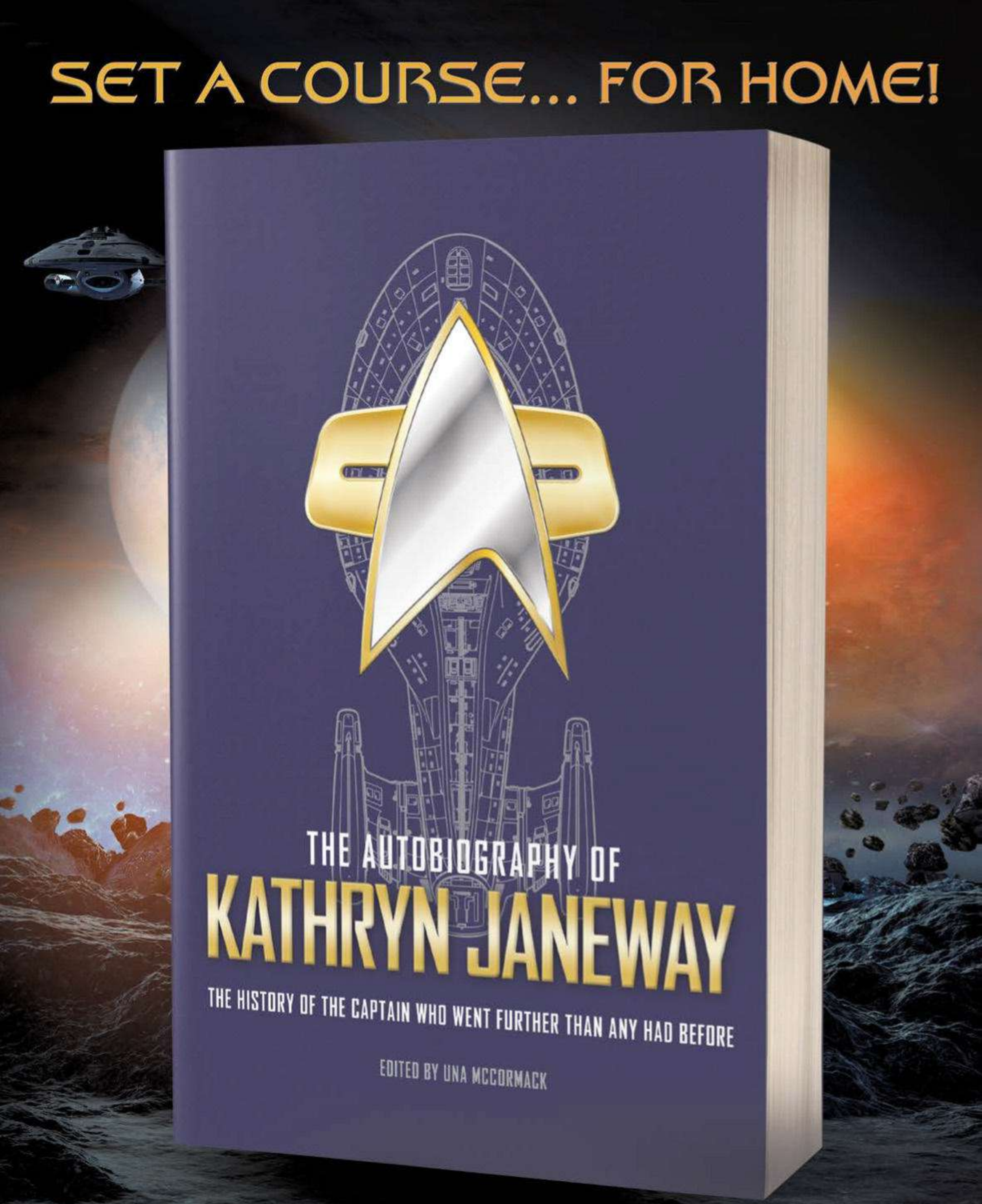
06 Shran and Tholos in "The Andorian Incident."

I also think that T'Pol suffered, as the character was constantly compared to Seven of Nine, for reasons which I don't even understand. T'Pol was a standout character for me and one of the reasons I took to *Enterprise* straight away. The writers took bold risks with her character development, and her addiction storyline is one of the finest in *Star Trek*. It shows that characters can be fully rounded, complex individuals with flaws. Jolene Blalock was an amazing actor for bringing T'Pol to life, who I believe at the time was one of the most overlooked characters in the show.

MC: Looking back at the stories, they were more enjoyable on a second or third viewing. I think that the third and fourth seasons were the strongest, and having story arcs brought some excitement to the series which was missing in earlier seasons. Now I appreciate a lot of what *Enterprise* tried to do to stand out from the other *Star Trek* shows, and I do regret its ending and missing out on all of its potential. If I can change my views, then I'm sure if everyone gave it a fair chance they might be surprised by how good the series was.

BS: While the finale was probably the only thing I disliked and continue to dislike about the show, I think it went out on a high. I wish people had appreciated it more when it aired, but much like *Star Trek: Deep Space Nine*, maybe it just took time to find its audience. I don't think it's been rehabilitated; I don't think it ever needed to be. I just think a lot of fans didn't really get it when it was initially broadcast, but hopefully a new watch will win them over.

SET A COURSE... FOR HOME!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KATHRYN JANEWAY
THE HISTORY OF THE CAPTAIN WHO WENT FURTHER THAN ANY HAD BEFORE
EDITED BY UNA MCCORMACK

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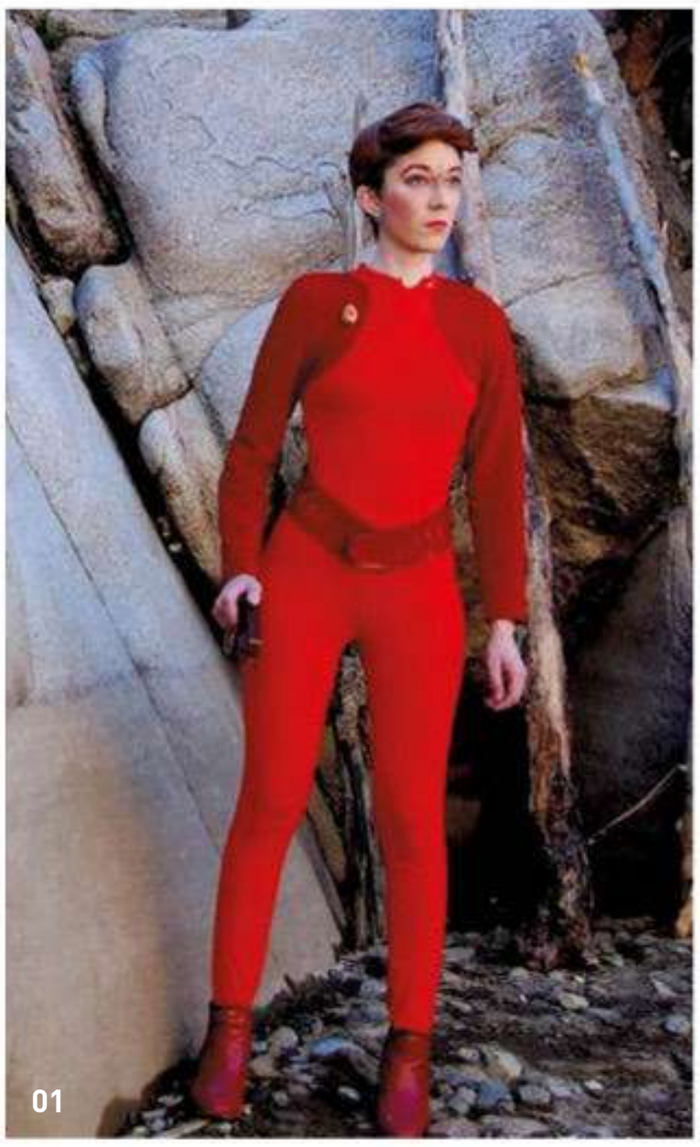
WORDS: JAY STOBIE


01

02

03

04

COSPLAY COLLECTIVE

Assimilating knowledge and stories from *Trek* fandom's finest costumers...

Costuming with Character

"Cosplay is the perfect way to explore new life and new civilizations," remarks Kellan, also known as ThriftyTrekkie. "It can also be an amazing way to turn that journey inward, and learn more about yourself. My advice is to turn to your favorite character, first. Get to know them through each step of the creation process. Perhaps you relate to them, maybe you come from a similar background."

Kellan feels a personal connection with each character they cosplay, ranging from Kira's confidence to Garak's independence and charisma. "I cosplay Gray Tal because he is part of a new legacy of LGBTQ+ characters on screen and that visibility is important to me," declares Kellan, who is seen here in photographs taken by Creighton Thompson.

Bonding with Burnham

"I love *Star Trek* because it's one of the earliest series on television that integrated true diversity, inclusion, and respect for others, regardless of your differences," states cosplayer Lisa Lake, a mother to three with challenges, and the co-founder of an Atlanta-area nonprofit. "I am impressed with the continuous growth and development of the series to break barriers and showcase even more diverse crew members, captains, leaders, and showrunners.

"Cosplay allows me to go into my own universe and explore my creativity," adds Lisa. "I love *Star Trek: Discovery*, because I can connect to their main *Star Trek* character. She looks like me, and representation matters. The writing and character development is phenomenal! Michael Burnham becoming the first black female *Star Trek* captain is overwhelming! I'm here for it! I can't wait to see what Season 4 brings!"

THE IDIC AWARD

Honoring fans who demonstrate *Star Trek*'s idealistic values in real life.

05

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Ken Lowenberg cites bonding over the original series and *Star Trek: The Animated Series* with his late father – a manager of spacecraft electronics who helped with Skylab, Voyager, the Viking Mars Lander, and the Space Shuttle – as the catalyst for his *Star Trek* ideals. "I wanted to be just like Kirk. And, to me, that meant embracing doing good for society – being more than just about yourself," shares Ken.

Ken focuses his life on educating others about healthcare, human rights, and other important issues. Alongside *Heroes* and *Star Wars* actor Greg Grunberg, Ken founded Talk About It, a company which amplifies awareness for numerous causes. "*Star Trek* will always be a strong tie back to my father," says Ken. "He was truly part of developing boldly for the real final frontier."

01 Kellan cosplaying as *Deep Space Nine*'s Kira...

02 ...and Garak...

03 ...and as *Discovery*'s Gray.

04 Lisa cosplaying as Michael Burnham circa *Discovery* Season 3.

05 Ken Lowenberg with Nichelle Nichols (Uhura)...

06 ...with William Shatner (Kirk)...

07 ...and with Greg Grunberg, Penny Johnson Jerald (Kasidy Yates), and Garrett Wang (Kim).

08 Anna Martin's plush Kayshon.

QUANTUM ARCHIVES

Chronicling the creativity of *Star Trek* fans through art, crafts, and more!

Kayshon, Made of Felt

The second that Lieutenant Kayshon was transformed into a puppet during an away mission in *Star Trek: Lower Decks*' second season episode "Kayshon, His Eyes Open," Anna Martin knew that they wanted to apply their art and sewing background to build their own version of the Tamarian hand puppet.

First, Anna examined the puppet's appearance on *Lower Decks*. "While the toy in the show is a hand puppet, I decided to go with more of a plush version," explains Anna, who crafted paper patterns, cut them out of felt, whip stitched everything together, and filled it with polyfill. The whole process took roughly eight hours, and Anna even photographed their puppet next to a sign to recreate the hilarious image of the Kayshon puppet resting in Dr. T'Ana's sickbay aboard the *U.S.S. Cerritos*.

08

Much Ado About Embroidery

A *Star Trek* enthusiast since the age of 10, Sara expresses her fandom through creative pursuits. "As someone who can't sit still and is very fidgety, cross stitch and embroidery have enabled me to relax, slow down, and be patient," says Sara. "I feel guilty just watching TV, so by teaching myself embroidery I don't feel so guilty when I'm craving a *DS9* binge."

Sara's most recent source of inspiration has been *Lower Decks*. "The animation is fun, the colors are vibrant, and the show itself is a riot," asserts the fan. "I'm currently working on a large *TNG* cast cross stitch… unlike embroidery, cross stitch is slow, and this piece will take probably 50 hours to complete."

09

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09 Sara shows off her Billups embroidery.

10 Sara's in-progress *TNG* cross stitch.

11 Nana Visitor, alias *DS9*'s Kira.

12 Rashid and friends in a convention bar…

13 …and out on the convention floor.

14 Patrick Escudero.

15 Steffi Hochriegl.

16 Nathan Sherman.

OBSERVATION LOUNGE

Star Trek cast members brief fans about their passions, projects, personal hobbies, and more.

Nana Visitor Brings Wisdom with *Mama Nana*

Whether it involves discussing neuroscience, quoting Maya Angelou, or preparing a cocktail, Nana Visitor's *Mama Nana* video series is equal parts inspirational and informative. "I saw so many people during the pandemic dealing with anxiety," explains Visitor. "After I was treated for post-traumatic stress, I went on my own journey of discovery, reading books about neuroscience and anxiety. Having basic information about how our bodies and nervous systems work and what we can do to make our lives easier made me want to share it with people and get them curious about it."

When asked to quantify the series itself, Visitor responds with an insightful description. "It's *understanding*, it's like having a computer and knowing the basics of how to manage it. It's finding out what your character strengths are, clearing your brain to use them well, and taking that to your community and the world."

Visitor regularly engages with commenters who share their own stories, but makes it clear that she is a "Mama," not a coach. "I am not qualified in any way, other than as a 64-year-old human who has been through a lot and had to crawl back to ground level. Along the way, I got some tools and ideas about what might help. My goal is to spark curiosity. As a mother, that's exactly what I bring to my sons." To keep up with Nana Visitor's *Mama Nana* videos, be sure to follow her on Instagram at @visitornana.

11

SUBSPACE LINKS

Establishing connections and friendships via a shared love for *Star Trek*.

Joining the Federation "Star-tweet"

"*Star Trek* has been such a huge part of my life for nearly 30 years now," imparts Rashid Uzzaman, a dedicated fan who ranks *Star Trek: Deep Space Nine* as a personal favorite among the franchise's many shows. Nevertheless, Rashid only recently discovered that *Star Trek* can be so much more than a source of entertainment.

Putting the "social" in social media, Rashid has utilized Twitter to forge a coalition that encompasses fans from all walks of life. "I've found so many Trekkies all over the world. Many have become really dear and close friends of mine."

The group's bond is as strong as that of any Starfleet bridge crew, with Rashid describing them as "incredible people who just get me." The collective discusses *Star Trek* daily and meets up at conventions when possible. Rashid also cherishes a memory involving his friend Amanda, recalling, "We watched *Voyager* together, which was just amazing as I've never watched *Star Trek* with a fellow Trekkie before."

THE RELAY STATION

Trek fans transmit their *Star Trek* recommendations.

"Feeling" a Way Home

If Steffi Hochriegl needed to select *one* episode for another person to watch, she would go with *Star Trek: Voyager*'s galaxy-spanning "Pathfinder." "I love it because I'm a 'feeling person' and that episode has it all in this regard," details Steffi. With Reg Barclay's ability to succeed in the face of everyone's doubts, Steffi considers this to be one of *Trek*'s most moving installments. "It's so wholesome. What gets me every time is when Admiral Paris tells Janeway to tell Tom he's proud of him."

The Federation Family

Star Trek is the perfect bonding experience for Patrick Escudero and his nephew, Nathan Sherman. However, the family members offer very distinct episode recommendations. Patrick chooses the *Star Trek: The Next Generation* thriller "The Pegasus," explaining, "It tackles the very difficult question of: how far do you take loyalty and duty before it becomes toxic and potentially harms others?" Nathan, on the other hand, opts for the humor of *Lower Decks*' "No Small Parts." "You don't need to understand *Star Trek* to get the jokes," observes Nathan. "It is one of the funniest episodes in the series."

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THE WARPED FACTOR
The Win-Win Scenario (or How to Beat the Kobayashi Maru Test Without Really Trying!)
by Coop.
Continuity Clash: Pick a fight with the examiner over which neutral zone the Kobayashi Maru incident actually took place in: Klingon or Romulan?
Buffering: Overload the Starfleet Academy simulation computer by downloading every Captain Proton holo-serial ever, in Hyperphasic Definition!
Temporal Spillage: Sabotage the simulation by spilling a hot cup of Earl Grey over its control interface.
oops...!
FZZZZZZZT!!
Timing is Everything: Just make sure you're next in line to take the test after Cadet Kirk. He's always got something up his sleeve...

BY PHOEBE HEDGES AND MARTIN EDEN

KLINGON WORDSEARCH

CAN YOU FIND THESE KLINGON WORDS IN OUR SPECIAL WORDSEARCH?

G S F L P M W Q A S F U S M G F B P K S O U Y I K E T
U F K F D A Q A R G T Y U I O P A S D F G H H X Y W E
Y T H K T N D P C V H V F X Z A G N W Z S D X W A S F
O C Q V I A K L M S F Z I C E H K E R D T R N G M O F
R W M F G V K A E E V K L G O T Z N E R B C T H O F P
E K V G M K U M H F C B A M S U V W L A E W A V Q V F
E T S K J W I O H L U N C D V T B C G P R E U I J N M
K O I P H G B N Y I E Y E W S D C G H T U O S K I U K
A W I H D C B S O A L S T T R E C C F L O P R E I F P
L I F K O B M Y O U L I S S Q B T D F H O H A V R Q B
G M R H U M L O H R Y D W V D A O Q H L D G L Y K M A
V U L Q A N G A N R M O I J K R O M B N T R F H G C N
V M N G K J H I U O G T C I U H T U F G J M E B G H G
J L E S I L A O L K I O Z A V E Y T H A F D E V X E W
J V Y T H M C U Y I O B V N O M L T J N M H Y K R M L
V K X M Q T G J V R G K N U N H I W B W L H P L K G R
U M O I P T N L I R D O N L R D F B M U C I F O N M K
O I K O R T A R I U Y E V S I C G H D Q Z B X O L N I
Y R B K I U K O C M D L W N C C T M G H K T H C F K U
B B Y L I X A T Y N M K F I P L S P E T A Q C M G Y I
A B X L V E T E C I Y U V R H W K L L B J Z E W G T B
K P O I P B D R M L O H Y H N H Z R D E U S S P O J O
T I T L G N M T B I X B S C C E V B M C N R K T R T M
A G C N T Y H H K P E L W H R E V N W T P M D Q U H V
G I K 'T A L G C X A D S V A U K S N H S A F V E E T S
G J W I O H O U N D D S T D' C S C D A Q K R M O I J K
R O M B J T R F H G C E V I N G K J S F 'T I C E H K E
R D T R N G S O F R W H F C V K M E E V K K I O Z A V
E B T H J F D E V X T N J H Y T H M C U Y I O B V H F
T I E I S P J H U E T W E D S V H H I D P L M S L A
E H L M I E Q K L L O M B L R O M B U T R F K G N L
M N R K N U O T' O G L H R B H T K T U J M N B G H R
L U Y I W Y A S F Z N C E H K H R D T R N G S N F R W
M C G V K B Y K V K V P L M I U Y Q S D F H Y T R U S
O H N M U T Y J B E G T S H C V T D M R T B Q S J H

01. QAPLA
02. KAHLESS
03. KORTAR
04. BIHNUCH
05. KYAMO
06. SUVWL
07. VULQANGAN
08. TLHLNGAN
09. BAT'LETH
10. CHA'DICH
11. PETAQ
12. BANGWL
13. BAKTAG
14. GIK'TAL
15. KAJUNPAK'T

SPOCK THE DIFFERENCE

Take a look at these two images – one is the Prime universe, the other is... different. Is it the Mirror Universe? An inaccurate Holodeck projection, a transporter clone or even... the Kelvin timeline? You don't need to be an android to find the five differences in these images – but it might help!

KLINGON DICTIONARY

WHAT DO OUR KLINGON WORDSEARCH WORDS ACTUALLY MEAN (OR WHAT DO THEY REPRESENT)?

1. **Qapla**
   - **a)** Failure
   - **b)** Success
   - **c)** Defeat
2. **Kahless**
   - **a)** A Klingon sword
   - **b)** A legendary Klingon figure
   - **c)** A Klingon ship
3. **Kortar**
   - **a)** A Klingon weapon
   - **b)** A Klingon swear-word
   - **c)** The first Klingon
4. **bIHnuch**
   - **a)** Hero
   - **b)** Hunchback
   - **c)** Coward
5. **Kyamo**
   - **a)** Beautiful
   - **b)** Ugly
   - **c)** Handsome
6. **Suvwl**
   - **a)** Prisoner
7. **Vulqangan**
   - **a)** Tribble
   - **b)** Cardassian
   - **c)** Vulcan
8. **Tlhingan**
   - **a)** A Klingon song
   - **b)** A Klingon victory chant
   - **c)** A Klingon poem
9. **Bat'leth**
   - **a)** A bat
   - **b)** A bar
   - **c)** A weapon
10. **cha'Dich**
    - **a)** An engineering term
    - **b)** A legal term
    - **c)** A cooking term
11. **petaQ**
    - **a)** A Klingon insult
    - **b)** A Klingon complement
    - **c)** A romantic Klingon word
12. **Bangwl**
    - **a)** A Klingon insult
    - **b)** A Klingon complement
    - **c)** A romantic Klingon word
13. **Baktag**
    - **a)** A Klingon insult
    - **b)** A Klingon complement
    - **c)** A romantic Klingon word
14. **Gik'tal**
    - **a)** A Klingon ship-piloting test
    - **b)** A Klingon martial arts test
    - **c)** A Klingon wedding ceremony
15. **Kajunpak't**
    - **a)** Cowardice
    - **b)** Jealousy
    - **c)** Courage

TRANSLATION GAME

CAN YOU FILL IN THE MISSING WORD IN THESE TRANSLATIONS OF KLINGON PHRASES?

1. ***Heghlu' meH QaQ jajvam***
   Today is a good day to ___
2. ***'Iwllj jachjaj***
   May your _____ scream
3. ***Hab SoslI' Quch!***
   Your _____ has a smooth forehead
4. ***bortaS blr jablu'DI'reH QaQqu' nay'***
   _____ is a dish best served cold
5. ***Heh Cho'mruak tah***
   _____ before dishonor

WHO AM I?

1. I was born at the Federation Tendara Colony in 2350 on Stardate 25479, my parents were exobiologists.
2. After coming to the Alpha Quadrant in 2378, I joined the Fenris Rangers.
3. My original surname was Hansen.
4. I've appeared in 105 episodes of *Star Trek*.
5. I made my *Star Trek* debut in 1997 in "Scorpion Part II"

0 – 10: **A weak attempt!**

10 – 30: **Needs improvement!**

31 – 45: **Excellent! Worthy work...**

Answers: Score 1 point for each correct answer.

Klingon wordsearch

Klingon Dictionary
1 = b, 2 = b, 3 = c,
4 = c, 5 = a, 6 = c,
7 – c, 8 = b, 9 = c,
10 = b, 11 = a, 12
= c, 13 = a, 14 = b,
15 = c

Translation Game
1 = die
2 = blood
3 = mother
4 = revenge
5 = death

Spock the Difference

Who Am I?
Seven of Nine

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